REGD. No. B 3517

filmindia

APRIL 1943

INLAND Rs.2/-
FOREIGN Sh.4/6

Remember this
It's your Gua
for Popular Ente

HIGH-HIGHER & STILL HIGHER

Coming on the Wings of Music

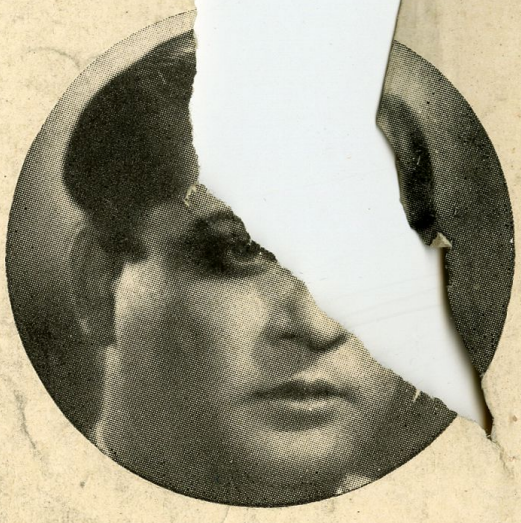
'NAMASTE' 'KANOON'
'SHAH JEHAN' 'BINDIYA'
'BAHAR' 'GOPI' 'SANJOG'

KARDAR PRODUCTIONS, BOMBAY. 12.

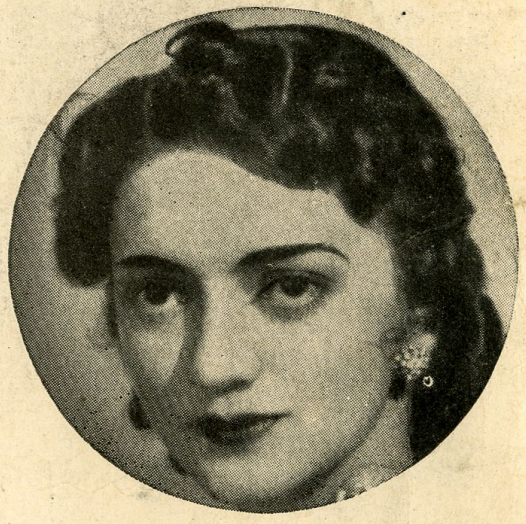
SOLE AGENTS :— CALCUTTA FILM EXCHANGE
BOMBAY · MADRAS · CALCUTT
FILM BUREAU
DELHI · KARACHI

DOONAWALA

3 GREA STARS



IN



"FASHION"

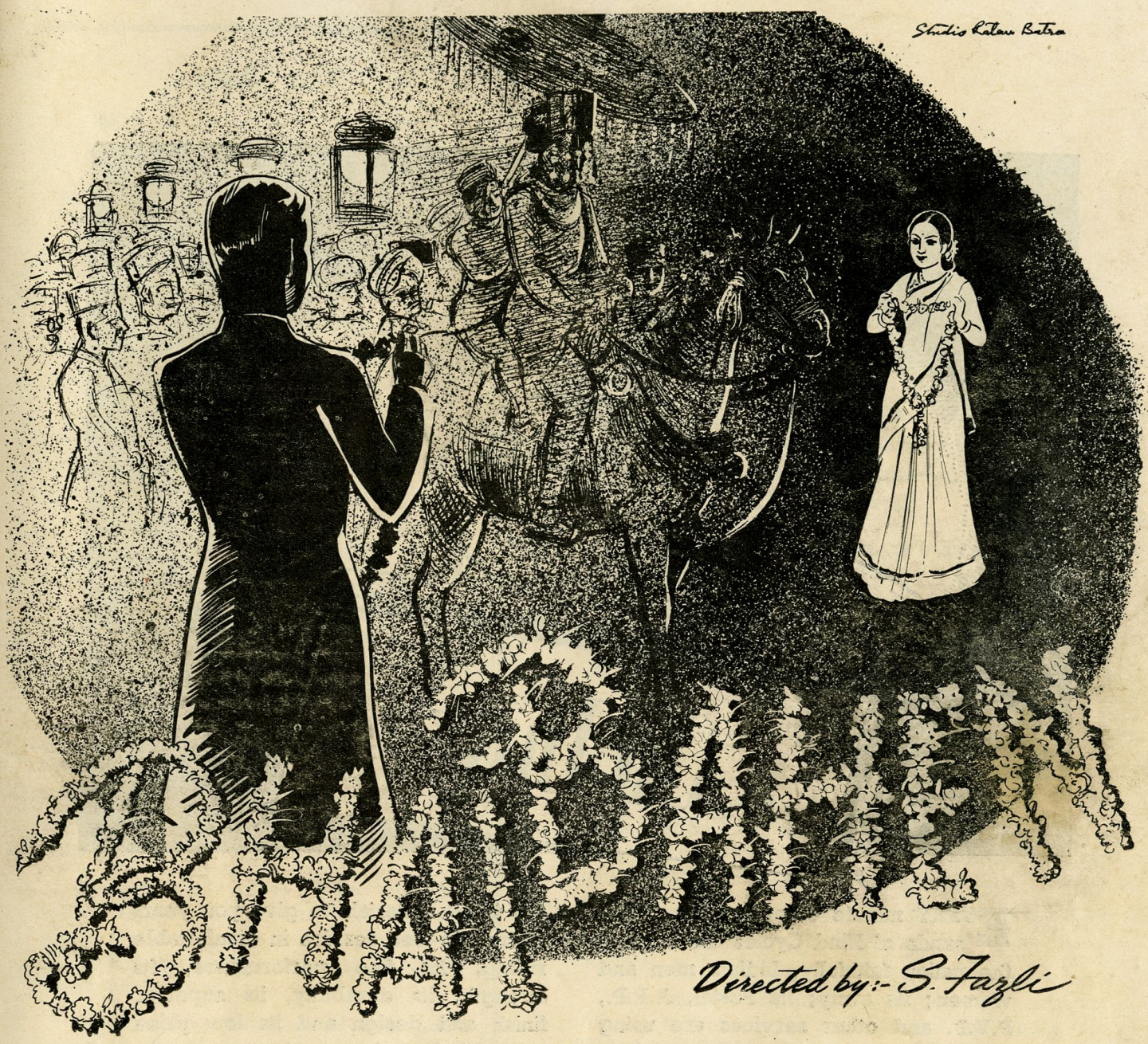
Directed By: **S. F. HASNAIN**

NOW NEARING COMPLETION

Produced By: **FAZLI BROTHERS LIMITED**

VINCENT SQUARE

DADAR - - - - - - - - - - BOMBAY

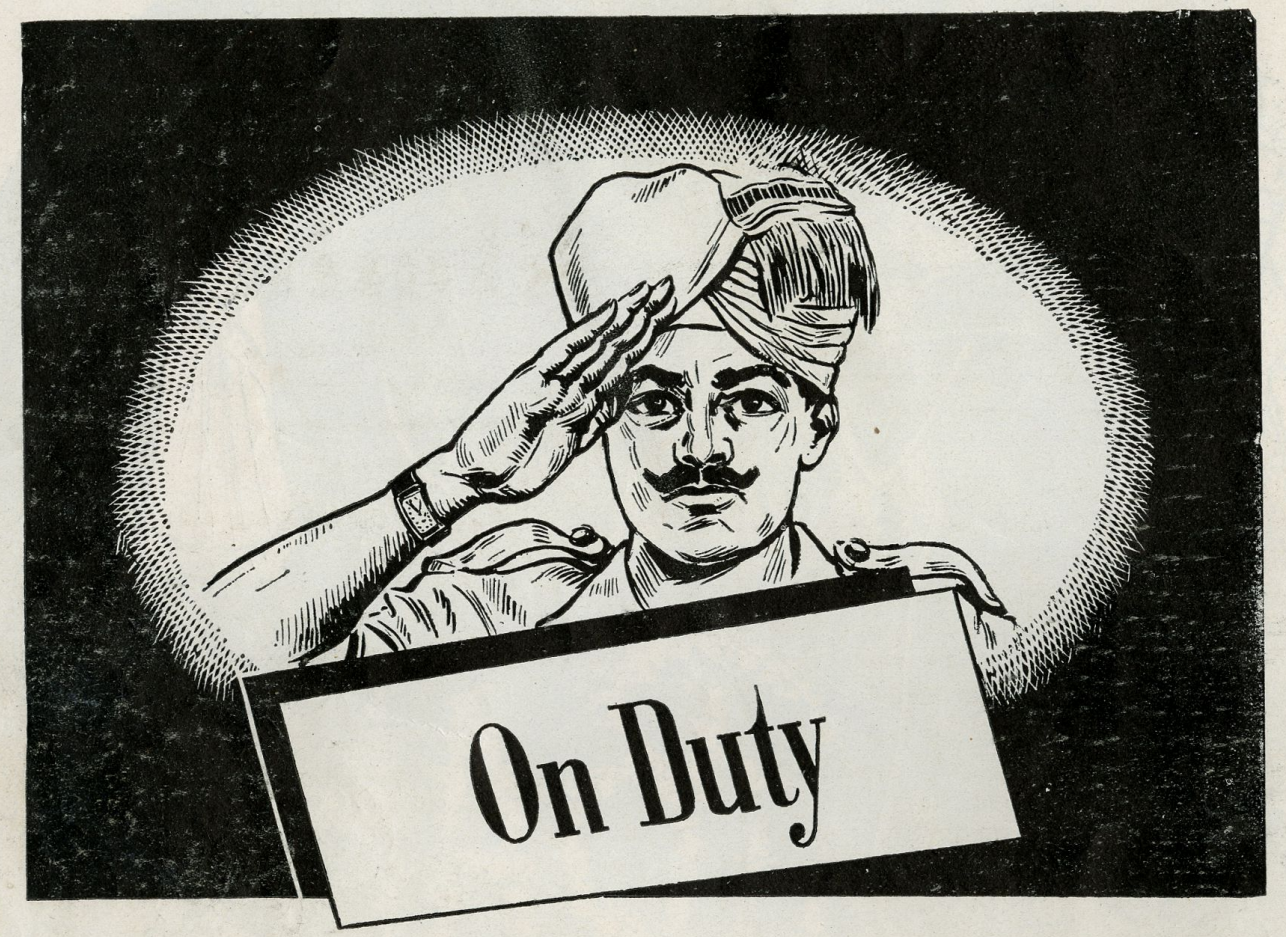


UNDER PRODUCTION

THIS IS ALSO A LOVE STORY — OF LOVE WHICH HAS NO DESIRE IN IT. IT'S A STORY AS OLD AS TIME — BUT SEE HOW IT IS TOLD TODAY.

Distributors:—	Northern Circuit	INDIA FILM BUREAU—DELHI & LAHORE
	Bombay „	INDIA FILM CIRCUIT
	C. P. & C. I. „	LAXMI PICTURES LTD.,—AKOLA
	Southern „	NATIONAL PICTURES—BANGALORE

Coming



EVERY minute of every day, thousands of Hind Cycles are serving the nation faithfully. India's men and women; its army; its Postal, A.R.P., P.V.B. and other services are using more and more of these cycles for they all know from experience that every Hind is a dependable cycle.

Hind Cycles are built in Bombay from the finest materials to give you years of trouble-free service in comfortable riding. Its fine performance, its strength, its durability, its superior finish and design and its low price make Hind a unique cycle.

Obtain full value for your money. Buy a Hind Cycle only. Available in Ladies' and Gents' Models. Also trailers.

Hind Cycles Ltd., 250, Worli, Bombay

Managing Agents: Birla Bros., Limited

N196

HIND CYCLES

Showrooms: 345 Kalbadevi Road, Bombay.

APRIL 1943

VOL. 9 **NO. 4**

SUBSCRIPTION: The annual subscription, for 12 issues of "filmindia", from March 1943 is:

INLAND: Rs. 24/-

FOREIGN: Shillings 50/-

Subscription is accepted only for a collective period of 12 months and not for a smaller period.

Subscription money should be remitted only by Money Order or by Postal Order but not by cheques. V.P.P.s will not be sent.

Change of Address: Two months previous notice is required for change of address.

Loss of Copies: The publishers do not hold themselves responsible for loss of copies in transit as the copies of the subscribers are sent under careful supervision.

Selling Price: The price of a single copy from March 1943 is Rs. 2/- inland and shillings 4/6 foreign. If any agent is found demanding in excess of this price, the publishers should be informed with the requisite proof.

Contributions: Only from qualified writers, contributions are accepted. Manuscripts sent by sundry contributors will be returned if only sufficient postage is sent to cover their return.

Correspondence: No personal correspondence with the Editor is encouraged. Letters seeking information are replied to in the "Editor's Mail"' section according to the importance and the suitability of such letters.

Advertising: The advertisement rates are as follows:

Full Page inside	*Rs. 150/-*	*per insertion*
Half Page inside	*Rs. 80/-*	*„*
2nd & 3rd Cover	*Rs. 200/-*	*„*
4th Cover	*Rs. 300/-*	*„*
1st Cover	*Rs.1000/-*	*„*

Less than half page space will not be booked. The cost of the advertisement should be submitted in advance with the order. The advertisement will be subject to the terms and conditions of our usual contract.

filmindia

PROPRIETORS

FILMINDIA PUBLICATIONS LTD.

55, SIR PHIROZESHAH MEHTA ROAD, FORT, BOMBAY

Telephone: 26752

Editor: BABURAO PATEL

"Kismet" Favouritism And After

"The Journal of the Film Industry", the official organ of the Indian Motion Picture Producers' and Distributors' Associations has come out with an apologia to justify the excessive footage allowed to "Kismet", a picture of the Bombay Talkies Ltd., by the Government of India despite the footage restriction under the Defence Rule issued on the 16th May 1942.

The exact language of Ram L. Gogtay, the Secretary of the Indian Motion Picture Producers' Association is as follows:

"The exemption from the film footage restriction order granted by the Government of India for "Kismet" and the application made for exempting "Shakuntala", have created a furore among a section of the film industry and therefore it has to be pointed out that the Indian Motion Picture Producers' Association were not approached and had not recommended that either of these pictures be exempted. Yet we deem it necessary to clarify the attitude of the Association on this subject."

In these words Ram L. Gogtay has quite naively let the cat out of the bag and proved our charge that in granting extra footage for 'Kismet' a special favouritism was shown to Rai Bahadur Chuni Lall by a Government of India official—and that too without the least knowledge of the Producers' Association.

When important favours like this are secured by favourably placed individuals like Rai Bahadur Chuni Lall without consulting his other colleagues in the Association we wonder why the secretary of the Association should officially issue an apologia to condone such irregular actions in an official paper and commit

other members to a policy to which they are not a party.

Constitutionally it is a highly anomalous procedure for any Association to follow

Is it necessary that all the actions of Rai Bahadur Chuni Lall, resulting primarily in personal benefits to himself, should be subsequently officially endorsed by other members of the Association to save their president's face? Are the other members just dumbbells without any individuality or minds of their own?

While the secretary admits that his Association was not even approached in the cases of 'Kismet' and 'Shakuntala' by their respective producers, the very same secretary has the impertinence to call upon other producers subsequently to give his Association all the details of their proposed pictures and provide a complete justification in cases where excess footage was required from the Government.

How can this be done in an Association which boasts of a nationalistic member like Sardar Chandulal Shah and a democracy-obsessed Member of the British Empire like Mr. Jamshed Wadia?

Is there one law for Chuni Lalls and Shantarams and another for the other producers?

In trying to explain further the 'Kismet' instance of stinking favouritism, the muddle-headed secretary, probably acting under orders, writes as follows:

"The restrictions on the length of feature films introduced as from the 16th May 1942 have so far been complied with by producers (*Except by Rai Bahadur Chuni Lall*) but, with the experience since gained of the consequent changes necessary in production methods, it has for some time been felt (*May we know, by whom?*) that there are bound to be a few films every year which, with the best of will in the world, cannot be satisfactorily completed within 11,000 feet. (*That's what the secretary thinks now. We disagree*). These films would mostly be of the mythological, the historical and the biographical type. In this category must likewise be included pictures illustrative of definite periods, the illustration of the wealth of artistic and other detail used in which necessarily takes footage not normally required in a film of the sophisticated or social type; (*And yet the producers of "Akbar the Great", Kamalroy Pictures, say that they do not require a foot over* 11,000 *feet to produce a good motion picture*) pictures that can be termed as musicals, which in musical values are above those present in the average film having as a rule from 6 to 8 songs, and even in social pictures of extraordinary merits (*He probably means 'Kismet' here. May we know its extraordinary merits?*) or where special circumstances exist". (*That refers to Rai Bahadur Chuni Lall. He is always a special circumstance.*)

The remarks in the brackets are all our own.

The clerical mind of Ram L. Gogtay went into a month's painful labour and has produced the above justification presumably to save Rai Bahadur Chuni Lall's face. Gogtay's seems to be a command performance.

The secretary mentions "musicals". Tell us which Indian picture is not a musical seeing that it has generally over 10 songs spread all over it and sung at the least provocation.

Whatever Ram L. Gogtay, the Secretary of the Producers' Association may say in justification of exemptions being granted in future, we are of the opinion that any film subject in India can be produced within 11,000 feet and it is not at all necessary for the Government to grant any more exemptions in this respect to any producer whatever his claims, and wails. One case of indiscreet favouritism which the Government has indulged in—in case of "Kismet"—is quite enough to last us during the life-time of the industry. And even in the case of "Kismet", if the Government have the courage to do so, they can even now revise their misguided decision and ask the producers of 'Kismet' to cut off the excessive 750 feet and we can assure them that the said picture will not suffer even a wee bit in its entertainment value as there is scope enough in the picture to cut out another 1000 feet in addition.

It will be only fair and just to do so for a Government fighting for democracy and shouting from the house-tops that they are doing so. Democracy demands that if a case of stark favouritism has been found out it should be set right immediately if not for fair-play to all concerned at least to maintain a decent pretence of the very principles which Government never lose an opportunity to propagate.

Is that asking too much?

In the meanwhile, the Government must make up their mind to refuse more footage for "Shakuntala", even though the picture is being produced by Mr. V. Shantaram, the Honorary Film Adviser to the Government of India.

If the Government sanction more footage in this case, people cannot help thinking that Mr. Shantaram's close relations with the Government are being exploited for personal benefit.

It will also be proper for the Government to issue a general fiat stating that in future no further exemptions would be made, whatever the circumstances, and that the original order of the 16th May 1942 would be observed and enforced to its very letter.

Unless the Government do this, the have-nots amongst the producers will keep on hoping to get footage exemptions, quoting the 'Kismet' incident as their justification.

LTS. 85-284-100

LEVER BROTHERS (INDIA) LIMITED

RCA

War now demands highly developed equipment closely allied to peace requirements in the field of sound. RCA laboratories and manufacturing plants are in the forefront in meeting this demand.

TOMORROW'S PROBLEMS
ARE BEING SOLVED TODAY

Distributors for Northern India: **Messrs. Empire Talkie Distributors, Karachi, Delhi, Lahore, Calcutta.**

Authorized Exclusive Dealers: **Messrs. Famous Pictures Ltd., Bombay - Bhusawal.**

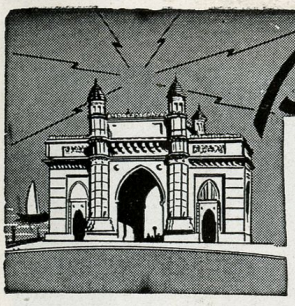
Special Agents: **Messrs AMA Limited, Bombay.**

RCA

Photophone Equipments Ltd.,

PHOTOPHONE HEADQUARTERS

9, MARINE LINES BOMBAY.



Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

SOME F.A.B. LEGENDS!

Of all the mushroom departments which have cropped up during the war, the Film Advisory Board has provided a lot of amusement to those who followed its fortunes.

Taking over a dozen square pegs from the film industry to fit in as many round holes, the Government formed a Board of honorary advisers. Brushing aside their advice, the Government imported Alex Shaw as priority goods, and permitted him to waste a lot of public funds.

The whole affair was mismanaged with such a perfect misunderstanding that the working of the Film Advisory Board gave birth to quite a few legends.

One of these relates to an incident in which Bruce Newberry of the 20th Century Fox one day rushed into the offices of the F.A.B. in company with Rowland-Jones of Metro and "damned and bloodied" the whole lot of them including Mr. L. T. Shivdasani, because Bruce from the Kangaroo land couldn't stand the sight of a few feet of film lying carelessly about when several precious films of Carmen Miranda had still to be exploited for his own company. Bruce imagined the Metro Building on fire and even saw Carmen Miranda burning like a "sati". No wonder that he himself caught fire and scorched Rowland-Jones who was so near.

However, when Bruce faced L. T. Shivdasani, the latter is reported to have removed his coat and rolled up his sleeves and Bruce of the Kangaroo land retreated gracefully keeping the liftman as a witness.

When both the foreign representatives complained to Chairman Jamshed Wadia—now M.B.E. for no fault of his own—and insisted on dismissals, democracy was thrown for a while into serious jeopardy.

Good-hearted Bruce, of course, soon realized his initial mistake in using too realistic a language and like the Kangaroo of his country stomached the "baby" and shook hands with L. T. Shivdasani.

Skirmishes between Rai Bahadur Chuni Lall and "Kangaroo" Bruce at the F.A.B. table are too many to be recited here. Old women will tell these tales to their grandsons at the firesides long after we have won the war.

The latest legend is about Evelyn Wood who often calls himself an Irish rebel and goodness knows why, seeing that he looks a quiet and well-mannered man and sips his soup without intruding on his neighbour.

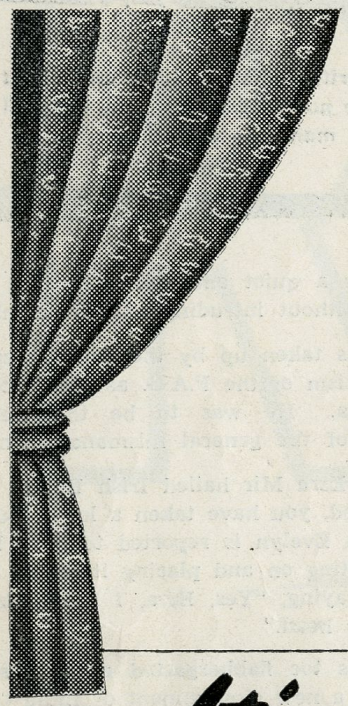
Irish Evelyn was taken up by the Government to mark the latest baptism of the F.A.B. as the Information Films of India. He was to be the General Manager in charge of the general mismanagement.

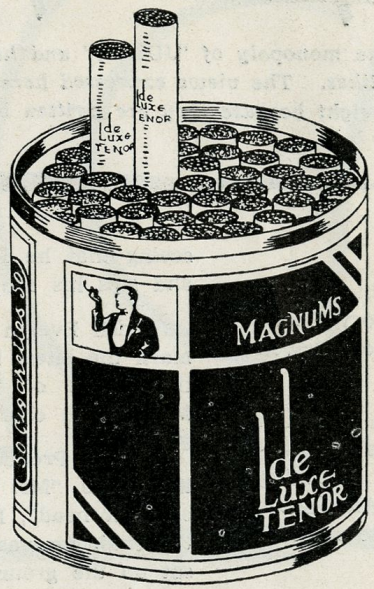
When Producer Ezra Mir hailed Irish Evelyn with the words, "Mr. Wood, you have taken a lot of burden on your head", Irish Evelyn is reported to have lifted the chair he was sitting on and placing it on his head sat on the ground saying, "Yes, Ezra, I have taken a lot of burden on my head."

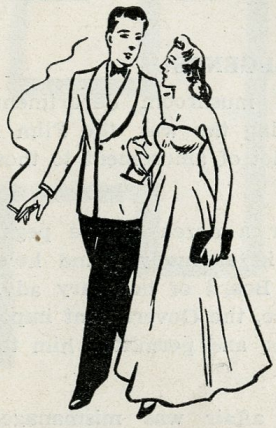
Jewish Ezra was too flabbergasted even to smile. He couldn't imagine a new Government of India officer to be capable of such gymnastics. Poor Ezra, he couldn't admire Irish Evelyn's originality.

For exactly nineteen days Irish Evelyn continued to be the General Manager. On the 20th day, the

It is Chandramohan's luck to look into Sabita's eyes in "Fashion" a picture directed by S. F. Hasnain, for Fazli Brothers.







It's such a friendly smoke

Next time you look for a break, step forward for TENOR De Luxe. It's a smoke a man can *understand* . . a woman can *appreciate*. It's companionship when you're alone. It's a smoke that *comforts* when you're war-weary and *calms* you down when the show is at its worst. A *friendly* smoke . . that's what it is. TENOR is guaranteed 100% PURE . . a quality VIRGINIAN TOBACCO . . *a de luxe* Cigarette worthy of your company.

BY APPOINTMENT TO THE MOST HONOURABLE THE MARQUESS OF LINLITHGOW VICEROY AND GOVERNOR GENERAL OF INDIA

TENOR

is truly a de Luxe Cigarette

A·C·T·29

James Carlton Limited London, England

EASTERN LICENCEES, POST BOX NO. 9029, CALCUTTA.

Nur Jehan plays the heroine's role in "Nadan", a maiden picture of A. B. Productions.

Government of India sacked him by a telegram. They had enough of the Irishman.

We are now waiting for some more odd experiments by Indian Deputy Secretary Thapar of the Government of India.

UNCONSTITUTIONAL AND ANOMALOUS

The Indian Motion Picture Producers' Association, despite its constitutionalist secretary Ram L. Gogtay, seems to be continuing an anomalous state of affairs in so far as its present president is concerned.

The constitution of this Association demands that only producing firms can be members of the Association. Individuals do not enjoy this privilege. Under this constitution Rai Bahadur Chuni Lall represented the Bombay Talkies Ltd. and in that capacity he was qualified enough to be the President of the Association.

But now that the Rai Bahadur is no longer with the Bombay Talkies one wonders how he continues to function as the president, when he has no right even to be an ordinary member till he starts his own producing company.

Our producers really seem to be having some phoney ideas about running an Association. The least that the Rai Bahadur can do is to submit his resignation forthwith and not hang on to an office unconstitutionally.

We have Ex-Chairman Jamshed Wadia, Member of the British Empire, to step into Rai Bahadur's shoes, then why continue this anomalous state of affairs?

LOOK OUT, EZRA!

Consequent upon our suggestion in our last issue regarding "The Voice of the People", a documentary about news and newspapers in India, we understand that Producer Ezra Mir will be inserting several shots showing the progress of some of the Anglo-Indian newspapers in the country.

This is as it should have been and we warn Producer Ezra Mir to be more careful in future in handling combustible substance like Ahmed Abbas, loaded with lop-sided nationalism which often results in people missing the correct perspective of things.

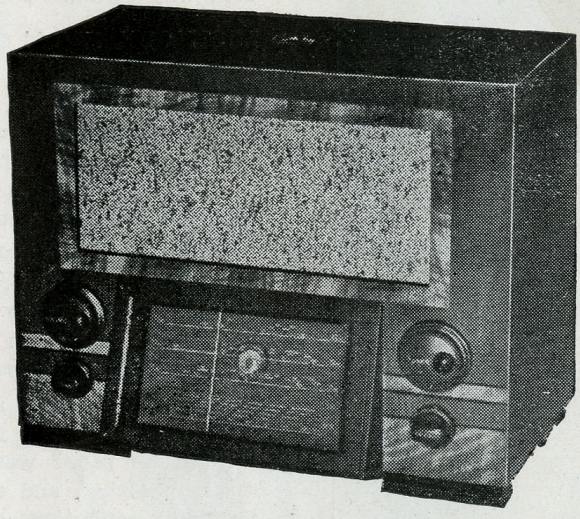
A documentary must not be converted into an advertisement trailor for the 'Bombay Chronicle', even though the paper was founded by the late Sir Pherozeshah Mehta, and at present meekly represents the trembling aspirations of our nationalists.

Ezra Mir cannot afford to be too good-natured if he expects to do his job well.

GRAVE RAW FILM SITUATION !

If we remember correctly, the Kodaks had issued a warning some time back to all those interested in the Indian film industry asking producers not to start producing new pictures. And yet strangely enough a number of new producers have gone to the floor very recently. At least three new producers have come into

Khursheed always has a sweet expression even in pathetic situations in "Chhoti Ma", a Ranjit Picture.



'His Master's Voice' *Radio*

MODEL 6212A

SIX VALVE ALL-WAVE A. C. RECEIVER

INCORPORATING FULL SPREAD BAND TUNING
ON THE 13, 16, 19, 25, AND 31 METRE BANDS

It is fitted in an attractive wooden cabinet and has been specially built for us in our Argentine Factory to meet Indian climatic and other conditions. In addition to providing good sensitivity and selectivity combined with remarkable ease in handling, this model provides the outstanding quality of tone for which "His Master's Voice" products have always been justly famous. Please ask your dealer for a descriptive leaflet or write to us.

PRICE (at ports) Rs. 495/-

His Master's Voice Salon

Sir Pherozeshah Mehta Road, Fort, Bombay.

existence in the Jyoti Studios and it is a matter of strange speculation as to how and from where they get their supplies of raw films.

The Kodaks are not expecting any fresh supplies of raw films till the end of June and they have in hand only half a million footage in picture negative—which stock they have to utilize for completing 65 pictures at present at different stages of production.

Despite this serious state of affairs, it is a wonder how new producers keep on cropping up from day to day and it is worth an official investigation to find out from where they get their raw films.

We are told that the proprietors of the Jyoti Studios have been receiving certain monthly supplies of picture negative and sound films for over a year now, though they were not producing any pictures of their own.

If this report is true then it is not hard to find the reason for the crop of new producers at the Jyoti Studios.

We would like to know what is going to happen to old producers who have several incomplete pictures if the available raw stocks are to be given to brand-new producers backed by personal influence?

There is no sense in Kodaks issuing circulars and warnings, if all these are going to be a mere pretence.

Can't we have a little more efficiency to save our industry from the crisis it is facing today?

LT. COL. WALTER, PLEASE !

Talking of the grave situation prevalent in the raw-film market, we are reminded of the reported colossal wastage of raw stock by the two military production units under Lt. Col. A. A. Walter and by the half-a-dozen directors employed by the Information Films of India.

Little information is available about the production activities of Majors Stobart and Naval Gandhy who behind the screen of the Khaki are producing a number of films the purpose of which they alone know, but we are well-informed of the production procedure obtained at the Information Films of India where a thousand feet of documentary is reported to be requiring as much as 20,000 feet of picture negative for primary shootings.

The Information Films of India have six motion picture directors evidently working without a plan and between them they are consuming a huge amount of footage of raw films every month on subjects like 'Grow More Food', 'Women of India' etc.—which subjects are expected to win the war for us.

One fact alone ought to condemn the inefficient working of this department and that is that it has two

Lansing

AND

SOUND Westrex W, 800 SYSTEM
MADE UNDER PATENTS OF
Western Electric

SOUND SYSTEMS

–The Landmark of Perfect and True-to-Nature Sound Reproduction–

INTERNATIONAL TALKIE EQUIPMENT COMPANY

Phone : 20892. *17, New Queen's Road, Bombay, 4.* *Gram : "SOUNDHEAD."*
Branch Office: Mount Road, Madras, *Agents :* Desai & Co., Lahore & Delhi. CHAMARIA TALKIE DISTRIBUTORS, Madras & Bezwada.

Make the most of what you get!

KODAK film now has a wartime job to do aiding the Forces at the front and helping to speed production at home. With shipping space also limited, supplies for amateur photographers are restricted and sometimes you may be unable to buy the particular film you need. So make the most of what you get by avoiding waste.

* Every effort is made to ensure fair distribution. If your Kodak dealer is sometimes out of stock please be patient until fresh supplies arrive. Also be fair to others by buying not more than what you actually need.

1 Decide what to take *before* loading. It is wasteful to shoot indiscriminately in order to finish off the roll.

2 *Load and unload in shade. Use the shade of your body if deeper is not available.*

3 Do not make many exposures of a subject just to ensure that one is good. Instead, work so carefully that the result must be successful.

4 *Don't leave film in the camera too long. It may be spoiled by climatic conditions.*

5 Develop promptly after the last exposure is made. Exposed film deteriorates if kept undeveloped.

KODAK LTD. (Incorporated in England) BOMBAY — CALCUTTA — LAHORE — MADRAS

R.C.A. recording sets lying idle, one of which is used once in a blue moon as most of the film shot is taken as a silent picture.

Imagine in the midst of this mismanagement six directors draining the present small reserve of raw film stock we have in the country and then calculate what actual spare footage must be left to the legitimate film industry in India.

We commend the present plight of the Indian film industry in regard to the raw film shortage to the urgent attention of the authorities and in particular request Lt. Col. A. A. Walter to release a part of his raw stock reserves for the use of the Indian film producers who are on the verge of closing their studios.

If Lt. Col. Walter will consent to distribute a quarter of his raw stock reserves with Kodaks, the industry will live to tell its story at the end of June, otherwise————.

KARDAR'S TERRIFIC SUCCESS

Whatever Editor Baburao Patel may think of "Sharda" from a qualitative angle, like "Jawab", "Sharda" has also entered upon a glorious career of triumphant records at the box-offices in different Indian towns.

The fact that Abdul Rashid Kardar knows his money-making game at film production better than any critic of motion pictures can teach is proved by the following statistics:

"Sharda" has so far been released at only six stations throughout India and at all these stations it is still running in its umpteenth week. The following authentic collections, two weeks short at the date of publication, provide an illuminating evidence of the overwhelming popularity of "Sharda": At Karachi, the net collections in the first fifteen weeks have come up to Rs. 65,437; at Delhi, they reached Rs. 71,672 in the first 6 weeks; Rs. 66,174 in 7 weeks in Bombay; Rs. 16,014 in 11 weeks at Sukkur; Rs. 37,199 in 7 weeks at Hyderabad (Deccan) and Rs. 10,457 in 3 days at Lahore; making a grand total of Rs. 2,66,953 as net takings, without the entertainment tax, within an aggregate of 46 weeks and 3 days of the picture's run in India.

Is that not an overwhelming argument for producing "Sharda" in its present popular form? That is what Kardar has been trying to tell Editor Baburao Patel who, somehow, still remains unconvinced, though "Kismet", "Jawab", "Sharda" keep on pouring thousands every week into the pockets of their producers.

Strangely enough the pictures which Editor Baburao Patel likes very much, enjoy a very short run and he keeps on calling them pictures for intellectuals.

Both the parties therefore remain unconvinced and the struggle between the critic and the producer will, it seems, remain an eternal feature of our motion picture industry.

And though the two and odd lakhs of "Sharda" may provide a good argument to a number of film critics in the country, Baburao Patel remains unimpressed with this multiplication of His Majesty's rupee coin.

GOOD BOOK, NEVERTHELESS !

Gossip-loving, publicity conscious, nosy Mangalorian Lawyer Joachim Alva has strangely enough found time to write a book called "Men and Supermen of Hindustan".

For just eleven rupees Joachim Alva has given us a delightful series of sketches of personalities who have influenced Indian life,—public, political, emotional and cultural,—Mahatma Gandhi, Pandit Jawaharlal Nehru, Sarojini Naidu, Maulana Azad, Sir C. V. Raman, Uday Shankar, Mr. Horniman, Rabindranath Tagore and others.

The book contains many interesting anecdotes about these famous men. Some of the anecdotes have the 'personal touch', and therefore provide pleasant reading.

Himself a keen Congressman, Alva's approach to his party leaders is surprisingly sane. He does not raise them to an impossible pedestal. Of Jawaharlal, he writes; "For his short temper, impatience and even rudeness to colleagues, whom he once dubbed as Gandhi's 'rubber stamps', are well known". Again he

Ashok Kumar plays an important role in "Najma" directed by Mr. Mehboob.

PROCESS YOUR FILMS

AT

INDIA'S PIONEER PROCESSING CONCERN

THE

Famous Cine Laboratory

(also controlling India Cine Laboratory)

●

All work of developing Negative and subsequent process of 35 mm. and 16 mm. films undertaken.

●

Let our experience be your Guide in the vital stage of your p oduction.

●

Famous Cine Laboratory

Telegrams: FAMOUSCINE

160, Tardeo, Bombay.

Telephones: 42350 & 42549

Get a Film Star Complexion!
I have been using "Prefect Soap" for a pretty long time and with delight have found it to be emol-lient and fragrant which has also a fine soothing and refreshing effect on the skin and mind.
Jamuna Devi
Prefect
TOILET SOAP
Made from Pure Solidified Vegetable Oils
MODI SOAP WORKS · MODINAGAR · BEGAMABAD

writes of Dr. Ambedkar, "Ambedkar made love to Quiade-I-Azam Jinnah Saheb; but the associates soon fell out. There was nothing in common between the two except their hatred of the Mahatma". His sketch on Mahatma Gandhi is exhaustive and deals with his 'philosophies' at length.

The author's encyclopaedic style, however, strains the reader a little too much and provides laboured reading. An occasional quotation or reference might add zest to the style, but too many references to Roman, Greek and other figures in a single essay interfere with the general impression which the writer seeks to present before us. We hope that the next volume of the series will be less scholarly.

Our readers can also fling their criticism at the gossip-loving Lawyer Joachim Alva by writing to him at the following address: Picket Road, Kalbadevi, Bombay, 2.

AN AUSPICIOUS BEGINNING !

On the 1st of April, All Fools' Day, Rai Bahadur Chuni Lall and his associates will launch themselves on a new production venture. They couldn't name the baby properly yet, but the affair is tentatively called 'Filmistan' and the worst part of this name is that it rhymes perfectly with 'Pakistan'.

In 'Filmistan', it is reported that there will be four partners: Sir Chimanlal Setalvad, Rai Bahadur Chuni Lall, S. Mukerjee and Actor Ashok Kumar Ganguly. How and why Sir Chimanlal is included will remain one of the mysteries of 'Filmistan'.

The all-knowing Rai Bahadur will, of course, be in charge of exploitation and publicity and the "I" and "My" side of "Filmistan", while Mukerjee will sweat night and day to produce box-office clickers and in his spare time enjoy the consolation of being called "my boy" by the venerable Rai Bahadur.

As Producer Mukerjee will be "my boy" in "Filmistan", Actor Ashok Kumar will be a mere "Infant" and will get the baby-soother by way of a hero's role in every picture.

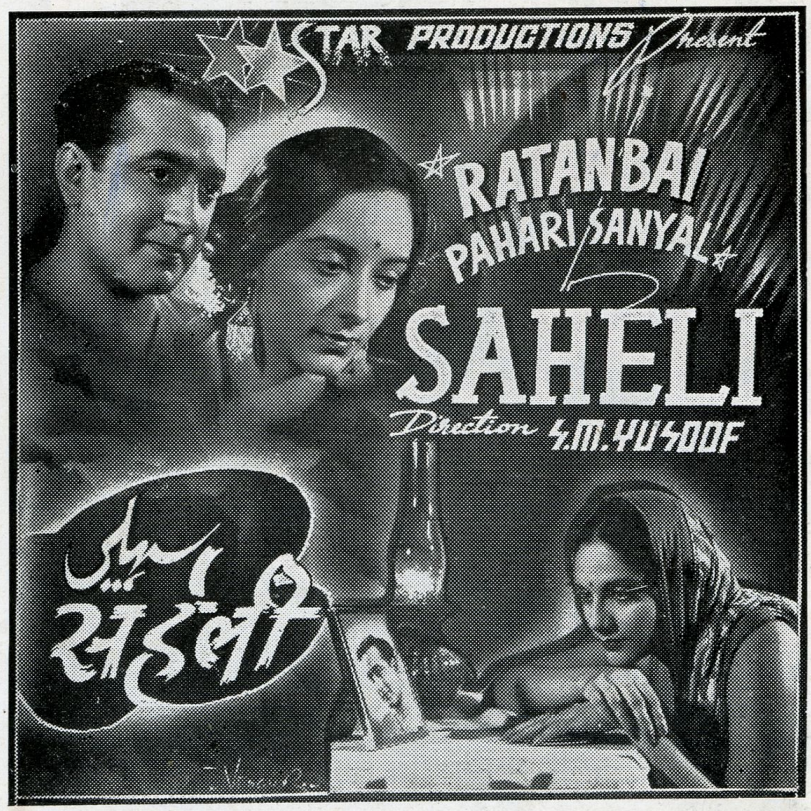
With the Rai Bahadur knowing all the ropes of exploitation and Mukerjee knowing all that is worth knowing about box-office gags, this new production team is destined to achieve a glorious success, if only they keep together for a sufficiently long time, which is the only speculative element in this new production unit.

We, however, wish them all success, individually and collectively.

We would, however, like to know how the shrewd Rai Bahadur has solved the problem of securing raw films when not a foot of raw film is promised to new producers by the raw film importers in the country.

If Rai Bahadur can get the raw film, many another producer deserves a priority over him. Let us wait and watch.

The Picture You Have Been Awaiting Long, Is Coming Soon To Establish New Records in Film History !!!



REMEMBER

NEXT CHANGE AT :-

IMPERIAL CINEMA

(Lamington Road, Bombay 4)

and here are two more hits under production .

DASI ★ RATANBAI & SULOCHANA

DHARMA ★ ?

ENTERTAINMENT & ENLIGHTENMENT MEANS WADIA PICTURE

VISHVAS

FAITH?----YES, FAITH

Golden-Voiced SURENDRA

Glamorous MEHTAB with

Girl Prodigy BABY MADHURI

ILLUMINE THE SCREEN TO THE WONDERMENT OF CINE-FANS.

DIRECTOR:- HOMI WADIA

Every Year

MILLIONS WORSHIP

The Famous Dakor Temple

THE HOLY AND MEMORY OF

BHAKTA BODANA

THE GREAT SAINT OF GUJRAT

It's

WADIA'S DEVOTIONAL HIT

DIRECTOR:- BALWANT BHATT

WADIA MOVIETONE

D. G. PRADHAN

WADIA PICTURE MEANS ENTERTAINMENT & ENLIGHTENMENT

J.B.H. WADIA *presents*

SHOBHANA SAMARTH & SHAHU MODAK

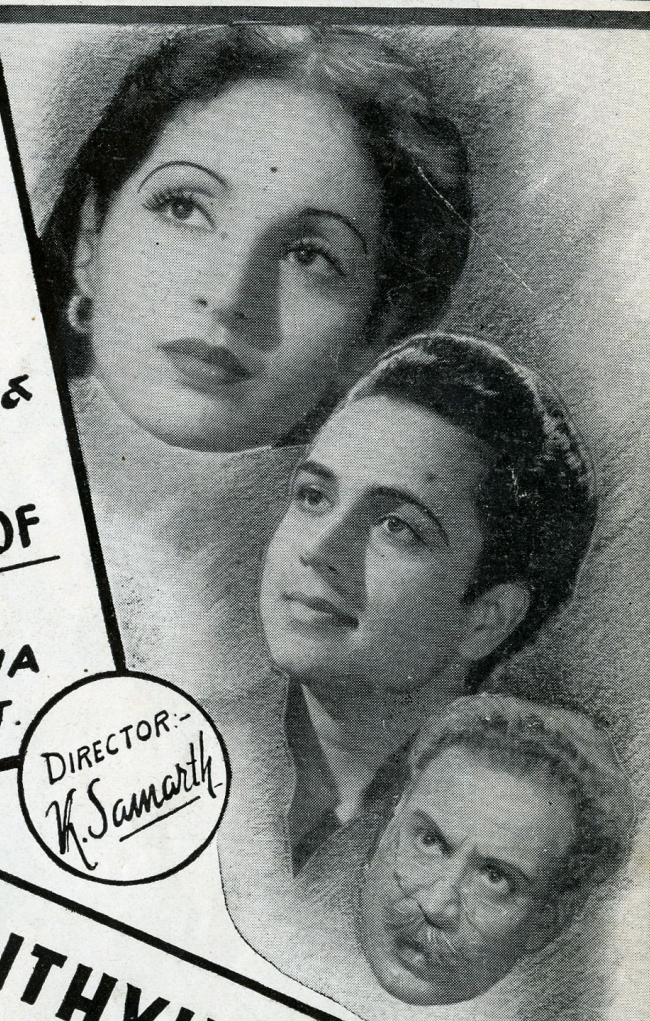
in

SHOBHA

"IT'S J.B.H'S FIRST SOCIAL HIT & HE HAS HIT WELL"

IS THE UNANIMOUS VERDICT OF

THE PRESS & PUBLIC OF NORTH, CENTRAL & SOUTH INDIA THE DECCAN & GUJRAT.



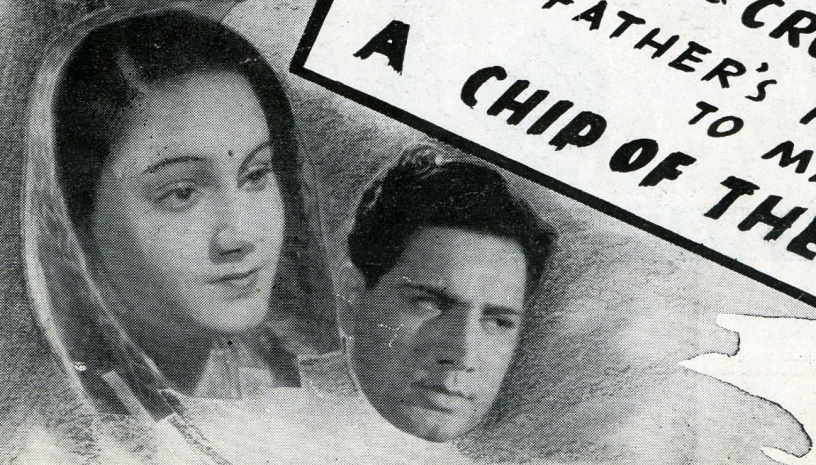
DIRECTOR:- K. Samarth

Great PRITHVIRAJ with Charming KAUSHALYA

OPENS A LIVELY LIFE-CHAPTER IN

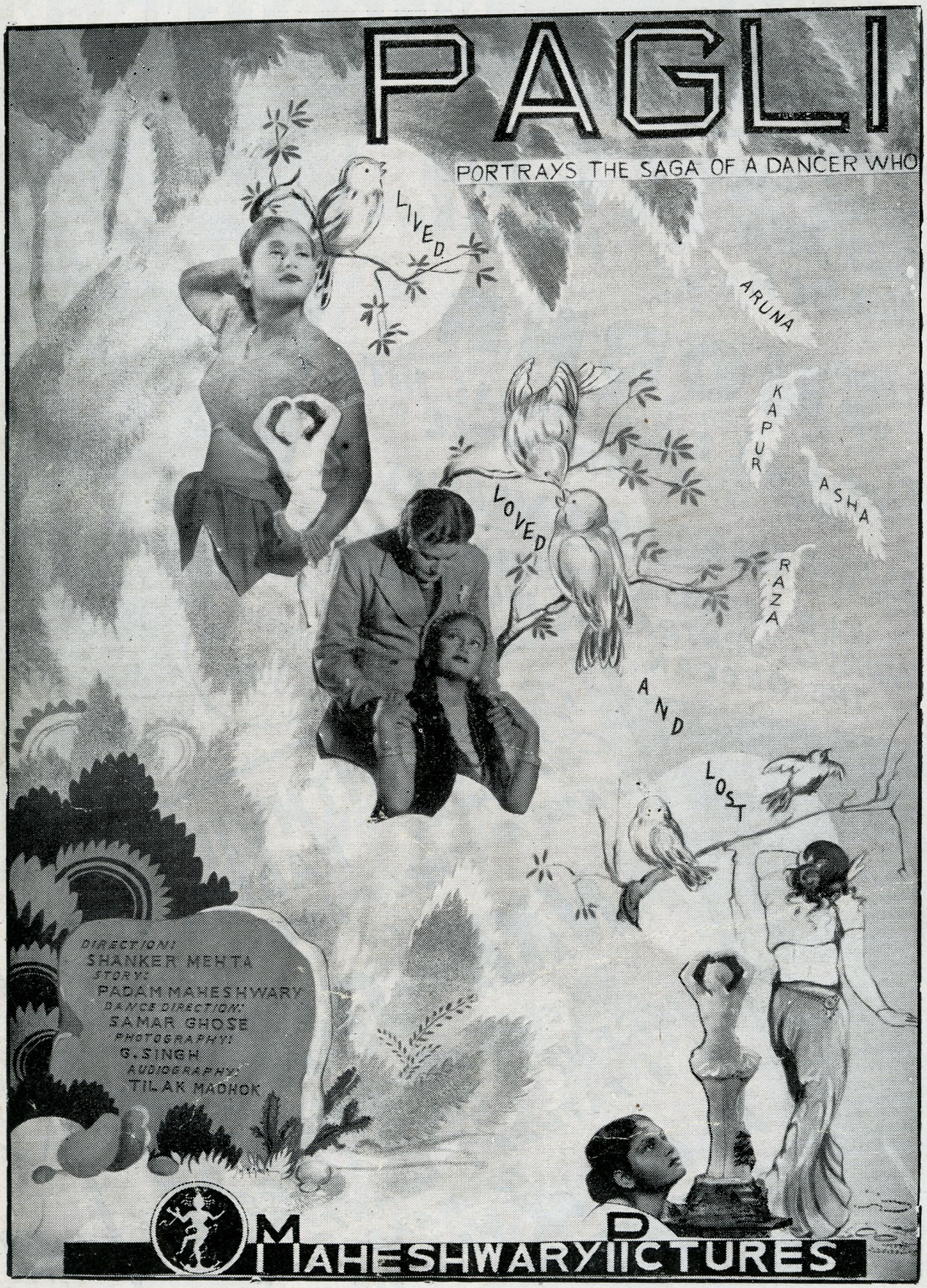
ANKH-KI-SHARM

PICTURISING VIVIDLY CURRENTS & CROSS-CURRENTS IN A FATHER'S HEART TO MAKE HIS SON A CHIP OF THE OLD BLOCK



DIRECTOR:- BALWANT BHATT

WADIA MOVIETONE


PAGLI
PORTRAYS THE SAGA OF A DANCER WHO
LIVED
ARUNA
LOVED
KAPUR
ASHA
RAZA
AND
LOST
DIRECTION:
SHANKER MEHTA
STORY:
PADAM MAHESHWARY
DANCE DIRECTION:
SAMAR GHOSE
PHOTOGRAPHY:
G. SINGH
AUDIOGRAPHY:
TILAK MADHOK
M
MAHESHWARY PICTURES

Editor's Mail

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

R. S. VARMA (Lucknow)

After her divorce with Kishore Sahu, will Snehaprabha Pradhan elect another life-partner?

Is an election necessary to get a life-partner, if so, it must be a blind ballot? I guess Snehaprabha will have to rest on her oars for some time to get another conventional life-partner.

SHRI RAM Y. (Jaipur)

Cannot Sushila Rani spare a little time to sing on A.I.R. every month? We love her music so much that we don't like to miss it.

A little time on the A.I.R. requires a month of solid work in rehearsals and Rani's main work is her secretarial job in 'filmindia'. Anyway, you will hear her once again on the 11th April and that is pretty soon after the last programme she gave.

K. KRISHNAMURTHY (Bangalore)

My parents are insisting on my marrying some girl, but I want to marry a film actress. What is your advice?

Marry that "some girl". You will give yourself a better chance with her than with a film actress. Usually one cannot marry a film actress; it is the other way round.

U. S. SAXENA (On Active Service)

If in your opinion, Prithviraj is India's No. "A", then why don't you ask him as to why he is trying to be India's No. "Z"?

I never said that Prithvi was India's No. "A". In fact, if the alphabet is to be used to rate our stars, we must begin from the other end.

MISS INDRA (Ooty)

What is the life story of Miss Sushila Rani?

First in Matriculation, Honours in science, first in L.T., all the gold medals the University could forge during these years—a scholar first, a scholar last. That is hardly a life story. The story has begun now and the first chapter is 'filmindia'. Wait a bit, till she writes some more chapters.

Who is your favourite actor and actress from the Hollywood crowd?

Ronald Colman and Norma Shearer.

M. FAKHRE ALAM (Purulia)

Is Snehaprabha a married or unmarried girl?

An ex-married woman.

What is the age of Leela Chitnis?

She is as old as she looks. That way she is a very honest artiste.

H. N. KASSAM (Bombay)

Who is this guy Abid Gulrays who has written the dialogues and songs of 'Mazaq?

"Guy" is the word for this cheeky fellow. He needs a beautiful woman's face to burst out into the most romantic poetry one has ever heard; whisper to him the name of a race horse and he will write a film plot to get enough money to back the horse to lose; ask him for a cigarette and

Veena takes the stellar role in "Najma" a picture of Mehboob Productions.

BUSINESS THROUGH: **THE EXCELSIOR FILM EXCHANGE**

GOVERDHAN MANSIONS - - - - - *GIRGAON, BOMBAY No. 4.*

Next change at: LAMINGTON TALKIES Bombay.

he will pick your own pocket to buy the most expensive brand available during war; talk of good suits and he will recite to you a heart-rending tale of dunning by tailors unnecessarily anxious to collect their bills. The only good thing about Abid is that he has brains and Abid is himself surprised about this incident.

MADHUKAR KINNERKER (Dadar)

Have you ever fallen in love with any of the film stars?

Yes, once; and I am still collecting the little pieces of my once proud heart.

S. R. PATEL (Hyderabad)

I want to become an actor. Can I get some chance in a studio?

Yes, just at present Producer-director Shantaram is taking up new talent at his Rajkamal Kalamandir Studios in Parel, Bombay. His brother Mr. V. Kashinath, is in charge of selection and he interviews all the new-comers. Mr. Kashinath is a very kind and polite person and has already found work for over 200 persons. Many who had the misfortune to be refused, it is reported, were lucky enough to get their return railway fare from Mr. V. Kashinath. Don't you think that you should approach a kind man like Mr. V. Kashinath, if you want to be an actor in films?

C. KRISHNASWAMY (Kurnool)

May I know which institution shall I join to train myself as a film technician?

The latest in vogue is the Film Academy of India, Parel, Bombay, 12. As Shantaram is at the head of this institution, it is expected to be a serious affair.

A. NARAYAN RAO (Kharaghpur)

Has your charming secretary Sushila Rani got any technical qualifications?

Yes. Magnetic eyes, curved eyebrows, long eye-lashes, lotus lips, a seductive nose, a schoolgirl complexion, a well-formed neck, not to forget a sharp tongue. Isn't all that technically enough?

D. P. THAKER (Ahmedabad)

Would a child born of love, outside wedlock, be called illegitimate?

Yes. It would be called so by our society as it is constituted today of hypocrites and sinners. Actually, a child born of love would be the most legitimate, being a sequel to Nature's own desires. As a matter of fact, many children born out of the conventional wedlock can be called illegitimate because in such children is not found the consummation of the joint consent of both the parties. The general desire in this world seems to be to secure a child, merely as a biological product, without even attempting to attain the spiritual and moral values, which are essential prior to giving birth to another human being. Biologically speaking, no human child can be a bastard, for the simple reason that a woman by herself cannot give birth to a child, without the aid of a man. The words, 'legitimate' and 'illegitimate', are therefore born out of man-made social conventions which have no sanction in spiritual and moral philosophies of life.

NARI F. MARSHAL (Andheri)

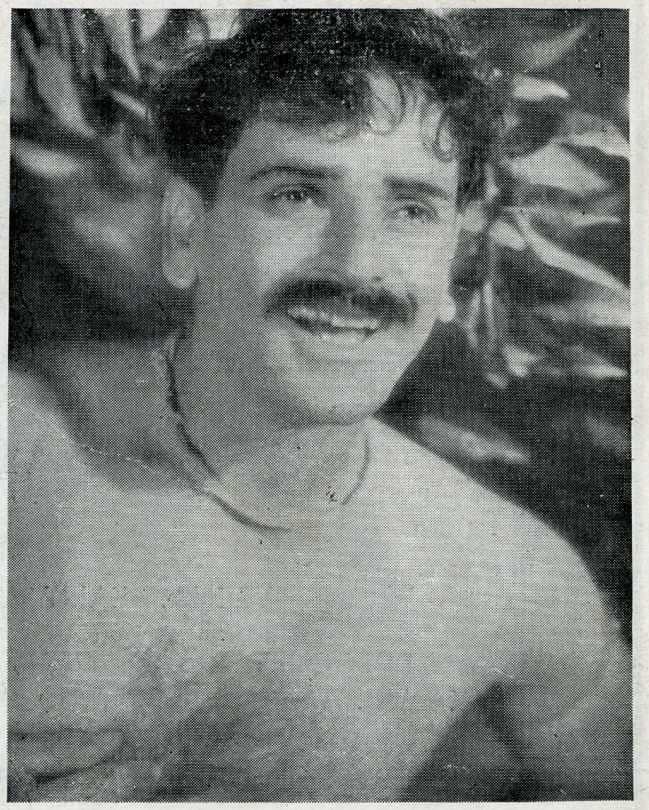
I think Indian actresses ought to take physical exercises to reduce!

They do take physical exercises, usually abdominal ones, which often result in their carrying more weight.

MUSHEER HUSEIN (Allahabad)

To me the amount of love portrayed on the Indian screen, appears to be wholly inconsistent with the realities of life. I wonder how many people who see these pictures can claim to have had love affairs of the type shown in our films!

Now, listen old boy, where did you get the funny idea that our producers show real life on the screen! The love scenes which you see on the screen, are often toned-down counterfeits of the love affairs in the studios. The realities of the studios are entirely different from the realities of



Looking like an athletic milk-man from U.P., Prithviraj takes a leading role in "Gowri", a Ranjit Picture.

MOTION PICTURES

MAIDEN ENTERPRISE

"KAHANI"

STARRING

SITARA, SHEIKH MUKHTAR, LALITA PAWAR

WITH

KHATOON, GHORY, MAYADEVI, ASHALATA, MIRZA MUSHARAF, BEG, DARR KASHMIRI & OTHERS.

DIRECTION & STORY
MUNAWARH KASIM

MUSIC DIRECTION
FEROZE NIZAMI B.A.

PRODUCTION EXECUTIVES
REHMAT JAWAID & SH. IFTKHAR

SONGS
TANVIR NAQVI

DIALOGUES
ANWAR BATALVI

●

Produced at THE SHREE SOUND STUDIOS, Bombay.

For Particulars Apply: MOTION PICTURES, Dadar Main Road, Bombay-14.

NEXT ATTRACTION

"CHAND BIBI"

STARRING

VEENA, LALIT & SHEIKH MUKHTAR

DIALOGUES
KAMAL AMROHI

STORY & DIRECTION
MUNAWARH KASIM

RESEARCH
M. D. TASEES
Ph. D. (LONDON)

For Advance Bookings Apply: MOTION PICTURES, Bombay-14.

outside life. The screen therefore gives you a tolerably good peep into what actually happens in our studios. Why should you then complain?

M. M. MURTHY (Anantapur)

I hear that you are bribed handsomely to write favourable reviews of pictures!

That is what producers say when their rivals get a good review for a good picture which is accidentally produced. I wish the producers had enough money to meet their own commitments so that they can divert a part of their surplus in bribes to me. The best bribe that can be given to me is a good picture. And once in a while, when a producer accidentally turns out a good one, you can see him sitting on my chest for months. If I can be purchased so easily as you presume, I won't be running 'filmindia' for nine years.

BIMAL KUMAR GUPTA (Allahabad)

These days the name of Charlie, the comedian, has gone underground. Where is he?

You are right. It seems that Sardar Chandulal Shah has made him an A.R.P. Officer and given him an underground air-raid shelter.

JAYENDRA NARAYAN (Bombay)

What about Kishore Sahu? Is he marrying again?

Looks like, the way he is doing research and taking rehearsals. I hope he doesn't fail in pleasing the new companion.

C. AJINKYA (Bombay)

People say that you are partial to the Ranjit Film Company!

Ask Sardar Chandulal Shah, and he will tell you another story. He has not yet forgotten my reviews of 'Surdas' and 'Arman'.

Who is mainly responsible for the recent extraordinary prosperity of the Bombay Talkies?

Their luck and the stupidity of the people who pay at the box-offices.

NAGENDRA SHEKHAR DIKSHIT (Cawnpore)

I take 'filmindia' to school. On the 11th January, my teacher caught me reading the mag during the interval, took me to the headmaster and got me fined a rupee. Is your magazine such a bad one?

Yes. Quite bad from the teacher's point of view and it should not be taken to school where your main purpose is to prosecute your studies. There is nothing wrong about your reading it at home, if your parents don't happen to have a school-teacher complex.

R. N. MURTHY (Bangalore)

What is Mr. Y. Fazalbhoy of National Studios doing now? Has he stopped producing pictures?

Yes. He is now taking part in the 'Grow More Food' campaign and is nursing a small vegetable garden in the backyard of his house. I am also told that he wants to distribute some Indian pictures in Iraq, India having become too small a place for his activities.

What is Rai Bahadur Chuni Lall of Bombay Talkies doing now-a-days?

He is not wearing his button-hole flower which he used to get from the garden of the Bombay Talkies Studios. He is seen at the C.C.I. sitting quietly and waiting for his luck to turn and he whiles away some hours feeling hurt about me. The old Rai Bahadur cannot understand how I, a great friend of his, could let him down so badly. Didn't I say that I was unreliable?

Can you tell me something about Vishram Bedekar?

"Pahila Palna".

MISS MEENAKSHI BHATNAGAR (Dehra Dun)

A good critic should be devoid of prejudice, but your review of 'Meenakshi' seemed to be an outcome of prejudice.

That's what you think because your name is Meenakshi. It's quite likely that you are more beautiful than the picture and if we meet some day, I can prove to you that I am not prejudiced by a name.

G. R. S. YADHAV (Agra)

Why Bombay Talkies have not produced any tragedies up to now?

In "Khamoshi", a Supreme release, Romola says "Hullo" to her numerous fans.

A SILVER SCREEN EXCHANGE RELEASE

Because tragedies on the screen cause tragedies at the box-offices and thus the tragedy comes home.

CHANDULAL VALLABHDAS (Mombasa)

I wonder why 'Ranjit' often fail to give us good stuff inspite of ample means and decent stars like Khurshid, Saigal, and others. Don't you think that their direction side is particularly weak and requires a complete overhaul?

Yes, an overhaul is badly needed in 'Ranjit'. They have not only means and stars but fortunately enough, they have brains at the top—and good brains at that—If I am asked to overhaul I would make Sardar Chandulal attend the Studio from nine to seven everyday. For a remarkably intelligent man like him, it's a pity to be wasting his time in cotton and share markets or flirting with some good-for-nothing state princes. This man can once again create new art, if he wants to. What he does now, with the exception of film-production, does not require intelligence. Any slave can hang himself on to our state princes and Sardar Chandulal is probably flattered, because some of them call him a friend. What the princes gain in an intelligent campanion, the industry loses in an intelligent and dynamic producer. I cannot excuse Sardar Chandulal for his present ways of life. I have always looked upon him as an artist and producer, known him as such and respected him as such. I don't meet him now-a-days as I find him a stranger. Once Chandulal is back at his old post, it is only a matter of months for him to knock some sense into the empty nuts of his directors and story-writers, put some efficiency into the rusty fingers of his technicians and give a general fillip to his entire production activities. Till Sardar Chandulal comes back, don't expect good pictures from Ranjit. That's what a friend like me feels—and acutely.

V. SHIVRAM KRISHNAN (Coimbatore)

Who sings better: Kanan or Khurshid?

Both have melody. Kanan's is directed into classic channels while Khurshid's drifts into emotional realms. Songs in which the musical metre dominates are sung better by Kanan while Khurshid excels in light gazals which tickle the emotion and senses. Khurshid's voice however is a shade more emotional and melodious than Kanan's, and therefore more womanly.

G. JAIRAM (Rohri)

Why don't you advise your great friend Shantaram to write some books on film production, acting and other branches of the film industry?

It's an advice that will recoil on me, and hence dangerous.

P. N. HUKKU (Jaipur)

I like Yashodhara Katju very much.

Indeed, what is your own height?

MASSAND J. C. (Shikarpur)

I don't hear anything about your old friend Ahmed Abbas now-a-days.

How can you? He is married now.

M. AHSAN (Lucknow)

'Marriage is a stumbling block in a man's career.' Do you agree?

It's rather the beginning of a fool's career. Is that agreement?

E. WINFRED (Marikuppam)

Which life is better: married or bachelor?

Both have their consolations. I prefer neither and would suggest an unmarried life without being exactly a bachelor.

S. S. RAMAN (Kadiri)

Are there any restrictions for personal interviews with your beautiful secretary?

No restrictions at all except one obstacle—Baburao Patel.

I want to know something recent about Miss Rita Carlyle.

She is now Mrs. Rita Selwyn and stays at 1st Pasta Lane, Colaba, Bombay. Happy and married, Rita is expecting an event in the family very soon. Don't fail to send your good wishes.

K. R. SINGH (Agra)

Who is your favourite director?

Chaturbhuj Doshi, who directed 'Surdas'. I like his modesty which helps him to keep his own art a good secret.

Why don't you spare a page or two for your secretary's mail, just as your, "Editor's Mail?"

For the simple reason that there is no variety in her mail, though she receives more mail than a dozen stars put together. They either want to marry my secretary or to run away with her any-

SUSHILA RANI

Owing to an unfortunate illness Miss Sushila Rani could not broadcast her last radio programme scheduled for the 13th March 1943.

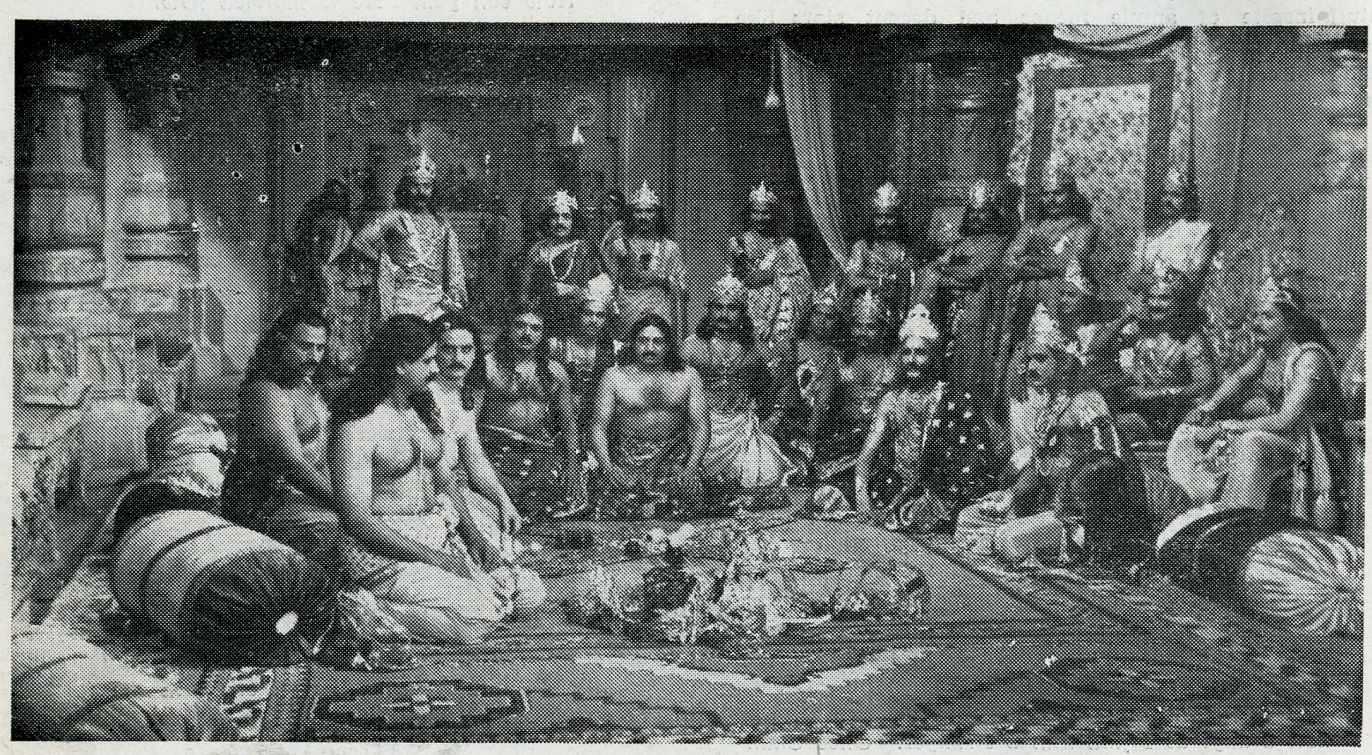
As a result of this announcement by the A.I.R. Sushila Rani has received hundreds of anxious inquiries from her friends and fans.

Sushila Rani regrets that it is not possible to reply to every letter personally but she feels deeply grateful to all for their kind wishes.

The next radio programme of Sushila Rani will be on the 11th April 1943 at the following hours: 11-50 A.M., 5-45 P.M. and 8-05 P.M.

The MAKER OF "PRABHAT" - MAKERS

The unrivalled BABURAO PAINTER was specially requisitioned to create, design, construct and decorate HASTINAPUR, the Ancient DELHI and the Capital of the Kauravas, the Durbar Hall and Palace of HIS MAJESTY KING DHRUTHARASHTRA in Circo's Greatest Hit "MAHATMA VIDUR".



COMING ATTRACTION FOR

INDIA

INDIA'S MAMMOTH MYTHOLOGICAL MUSIC MARVEL
— *WORLD'S FIRST* Picture Showing the Eternal Conflict between the Good and the Evil—

India's FIRST Picture depicting the Royal and Real Life of The STATESMAN-SAINT OF ANCIENT INDIA.

महात्मा विदुर

'ROYAL' JEWEL No. 18
in HINDI and MARATHI

Directed by
ALTEKAR

Story by
MOHANLAL DAVE

The Picture **India** *and the* **World NEED TODAY** *and needs more than ever before!*

Co-Starring VISHNUPANT PAGNIS & DURGA KHOTE With Manohar Ghatwai, Nayampally, Prahlad

Next Release & World - Premiere — *Shortly* **at the MAJESTIC (Bombay)**

World Rights Controlled By
ROYAL FILM CIRCUIT,
Bombay 4.

where between the Himalayas and Rameshwaram. What fun is there in reading such letters?

Name the actors and actresses who read 'filmindia' regularly.

I'll name those, who I think, do not read 'filmindia' at all: Sabita Devi, Chandramohan, Sohrab Modi, Motilal, Surendra, Shanta Apte, Leela Chitnis etc.

IQTIDA ALI (Lucknow)

The biggest folly in 'Roti' is Akhtari Fyzabadi!

There was a greater one—Ashraff Khan.

S. PRIYA (Jhansi)

The District Magistrate of Jhansi banned the film 'Roti' in Jhansi. True to tradition, the District Magistrates of Moradabad and Dehra Dun, as also the Government of the Central Provinces, followed suit by banning this picture in their respective jurisdictions. Can you tell me why they did so?

Where is the sense in running a picture like 'Roti' when there is no wheat in the country? After seeing the picture, people of these wheat-eating provinces must have clamoured for more wheat. It was less troublesome for the authorities to stop the picture than give them wheat.

U. S. JAT (Aligarh)

Indian producers are very fond of producing social pictures.

Actually, they are anti-social but keep that a secret.

We require Hindu-Muslim Unity pictures now.

Wait a bit. As usual our producers will give you more than you want. At least four 'Akbars' are in the labour of production. A couple of them may be still born. One of them might suffer from infantile paralysis and the other one which will probably run well, will remind you of Chengeez Khan. In any case, poor Akbar will be lost.

Kr. ASAD ALI KHAN (Khurja)

Can a film actress be a 'cock-pecked' wife?

Is that the opposite of a hen-pecked husband?

PREM D. BHATIA (Karachi)

Now-a-days every actress appears graceful in my eyes?

It seems to be a bad case of myopia. I suggest getting your eyes examined. A film actress is a dirty stye in the eye.

TO BE RELEASED VERY SHORTLY

Starring: **SAROJINI — ANIL KUMAR**
BABA EBRAHIM (of 'Khandan' fame)

Bookings with : **RAMNIKLAL MOHANLAL & CO.,** BOMBAY 4 & DELHI

The Screen Reaches
A New Peak Of Glory
in
KALIDAS' Immortal Classic

Shakuntala

Produced & Directed by:
V. SHANTARAM

Screen Play by:
DEWAN SHARAR

Starring: JAYASHREE
CHANDRAMOHAN
NIMBALKAR
K. DATEY

RAJKAMAL KALA

A Mere Mortal Who Attained Divinity Through Prayer

MALI

(HINDI)

BHAKTEECHA MALA

(MARATHI)

Produced by:
V. SHANTARAM

Directed by:
KESHAVRAO DATEY

Screen Play:
S. A. SHUKLA

Starring:
MASTER KRISHNARAO
A Great Musician of Repute

MANDIR — PAREL — BOMBAY

LAILA and MAJNU of 1943

Veena and Satish find a Tonga the most convenient vehicle of romance in these days of petrol rationing!!

ASIATIC PICTURES'

Songs:
Arzu Lucknavi

Dialogues:
Pandit Shiv Kumar

Starring:

VEENA
SATISH
MAZHAR KHAN
AZURIE
SHAHZADI
CHANDA
HADI

Director:-
MAZHAR KHAN

Music:
K. DATTA

A MAZHAR KHAN Production

7 Seventh Crowded WEEK

NOVELTY

DAILY 3 SHOWS 5 — 7-30 — 10

Saturday, Sunday & Holidays Matinee 2-30

ASIATIC PICTURES

Ex-Minister Munshi Hits The Producers

CONDONES CRIME PICTURES

(By: Our Special Representative)

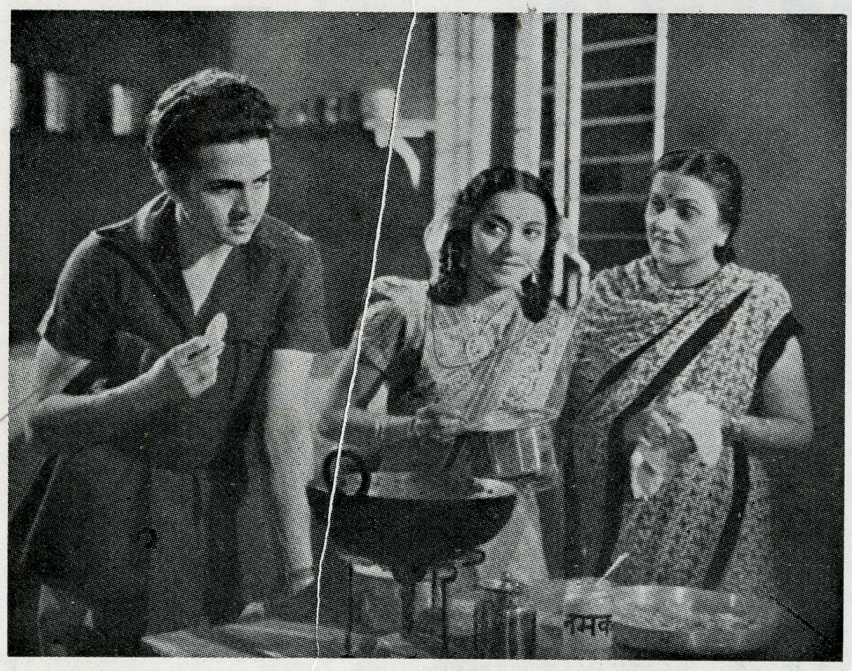
Do you expect a practising lawyer to advise parties to a dispute to settle between themselves, and even to offer to adjudicate upon their conflicting claims, out of court, warning them at the same time that if they continued the dispute it was only his fellow practitioners and he that would make money and they themselves would become paupers?

As I was shown into the drawing room of his Malabar Hill residence, Mr Kanaiyalal Munshi was doing the very thing to two Parsee couples in the presence of three or four other people who looked like solicitors and others connected with His Majesty's Courts. That was not surprising in the case of one who follows the Mahatma, and Mr. Munshi, journalist, author, politician and ex-Home Member of the Government of Bombay, has not ceased to be Gandhiji's follower in spite of the somewhat independent attitude he has recently taken in public affairs.

We settled down to talk for about an hour quite informally, and Mr. Munshi's thoughts came readily and easily as I went on putting my questions. Among the Indian celebrities I have so far met, he is the first of playwrights, whether for the stage or the screen, and the question of relationship between the authors and producers naturally assumed prominence. Mr. Munshi said: "The producers look upon the authors as no better than glorified chopdars, sort of inevitable nuisance which is necessary to give a touch of importance to a film production. That is why they are the least cared for and paid of all the people in the profession. This deplorable state of things is against the interests of the producers themselves. They generally do not realize that it is the story with its inevitable appeal to all human hearts which brings in the audience, not the punches tied up by the thread of a weak and nerveless plot. In India the producers have a cast iron pattern according to which they want to shape every story A dozen songs, two or three dances, an idiot whose buffoonery is sought to be passed off as humour, a good looking girl as a heroine, and an athletic young man with a swagger for a hero, all these are considered the very essentials of a good film. As we make further progress in the line, these features will disappear A good live story of Indian life and genuine acting alone can make India a home of real film art. Of course, several good stories by Indian authors are now being taken up", and Mr. Munshi referred to Sarat Chandra and Atre's works.

"And your own 'Prithvi Vallabh' is also under production at Minerva Studios", I could not help remarking, as I thought Mr. Munshi was studiously excluding his own name from the list he was making. He was not quite modest about it, however. It would have been sheer pretension had he been so. He went on to explain:

Vibrant and dynamic K. M. Munshi, novelist and (artist), Ex-Minister for a change, lawyer by profession, a lover by instinct; a wit and man of letters, he is under the hammer this month.



Delicate Shahu Modak is in strong company in "Ladai-ke-Baad" a social story of Navyug Chitrapat.

Navyug ki
Shandar film—

LADAI • KE • BAD

(AND THIS BATTLE ROYAL STARTED IN THE BACKYARD !)

Direction:
JUNNARKAR

Screen Play:
SNEHPRABHA

Starring: SNEHPRABHA, SHAHU MODAK
KUSUM DESHPANDE, DAVID, PRATIMADEVI & others.

AWAIT FOR ITS ALL-INDIA PREMIERE SOON !

NOW CREATING BOX-OFFICE RECORDS

Story:
V. V. BOKIL

Direction:
JUNNARKAR

NAVYUG'S MARITAL MUSICOMEDY HIT

PAHILI MANGLAGOUR

Starring:
SNEHPRABHA
SHAHU MODAK

DRAWING RECORD HOUSES AT CENTRAL, BOMBAY—MINERVA, POONA—PRABHAT, SHOLAPUR & MADHUKAR, NASIK

Distributors: PEERLESS PICTURES, 116, Charni Road, Bombay - 4

"'Prithvi Vallabh' has the knack of being very popular. It has gone into several editions in Gujerati, has been rendered into Hindi and Marathi, has been dramatized, and was also once produced as a silent film. Now it is going on the screen"

"Have you any experience of writing scenarios?" I asked. "Yes", said Mr. Munshi, "I wrote two, one was 'Dr. Madhurika' for Sagar Studios some years ago. It was a good success."

"What do you think is the relation between scenarios and dramas?"

"A scenario is a mechanical thing. The trick generally lies in the editor's art. A drama is like a flower, a thing of perfect beauty which springs out of the imagination of the author," explained Mr. Munshi.

"Have any of your dramas gone on the stage?"

"Not on the professional one," said Mr. Munshi smilingly. "Two of my novels went on the professional stage after being completely distorted. But four or five of my plays were great successes when staged by amateurs. I had my share of directing them also; but the professional Gujarati theatre will not touch them. My dramas were written under the influence of Ibsen, but the Gujarati theatre wants colourful melodramas, violent, ferocious acting, powder, electric lights and absurd situations. We are very backward in that respect, compared to Bengal and Maharashtra."

LIKES MARATHI SOCIAL DRAMAS

I then asked him about the Marathi stage. "I have seen one or two plays of Balgandharva and one or two of Khadilkar", said Mr. Munshi, "and I liked them very much. The Marathi stage, so far as social drama is concerned, has reached a very high standard and cannot be beaten in any other part of India. I have always enjoyed seeing Atre's plays. They are, at places, fine satires, though a little too loud."

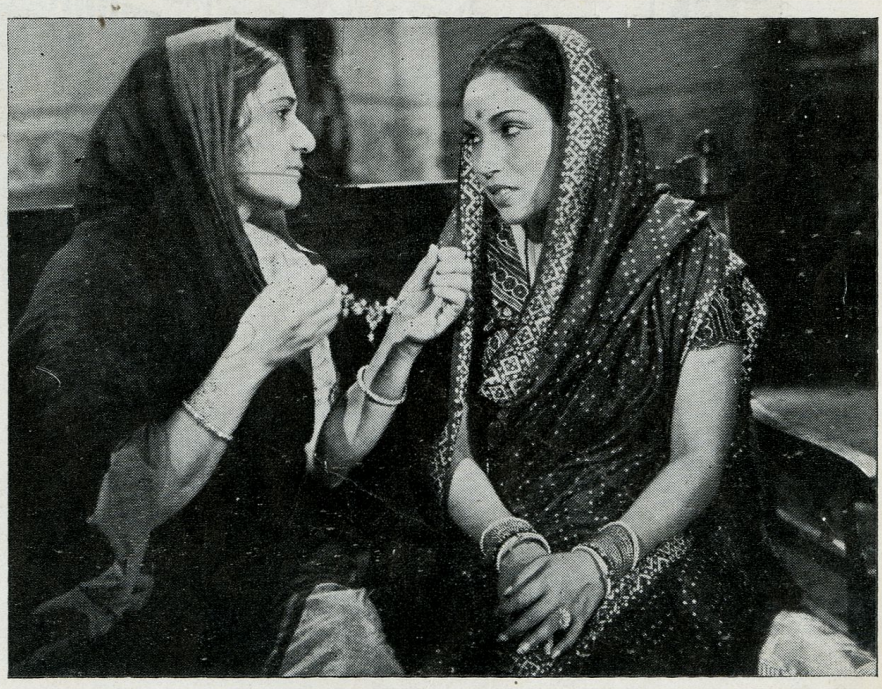
Here I reverted to the place of story in a production. "In my opinion," said Mr. Munshi, "all other factors must serve as accessories to the unfolding of a stirring story. Disproportionate scope for actors or actresses, smart dialogue, untimely music and dance, and trick photography, all these generally kill the human interest of the story."

Mr. Munshi is suffering from photophobia for the last two years, and so lately he does not frequent the theatres as he used to. Yet he had seen Bombay Talkies' latest, 'Kismet', and naturally we fell to talking about it. I asked him if he had noticed the criticism that 'Kismet' tended to glorify crime. "I do not share the horror," said he, "which some people have of plays with a hero with a criminal tendency. A man is a criminal either by heredity or by environment. A man morally sound does not become a criminal by reading the story of a clever criminal or by seeing a film with a criminal as hero. A man with a criminal instinct is not going to be more criminally-minded by looking at the feats of crooks. Most people in the world, either in India or elsewhere enjoy the story of a crime for two reasons. It gives one an imaginary escape out of the humdrum life which most people lead. And, everybody has at the bottom of his heart a certain sanctimoniousness which enjoys crime being punished at the end. That is why crime is popular in drama, in films, in newspaper reports and in novels."

"But what about the effect of it on juvenile minds in the formative stage?" I asked.

"I have no fear on that score," said Mr. Munshi. "Yes, the world is becoming very narrow and virtue and vice have to learn much from the experience of men from all parts of the world. In a sense the thief in Bombay might learn something of his art from his brother professional in America as reproduced on the screen. This would be exactly like the Bombay C.I.D. learning the art of catching criminals pursued by the experts in the Scotland Yard. That is about all. No healthy boy is likely to be morally ruined by seeing a bad film. Even if it were so, it can't be helped. Suppose you stop such films. What would you do about the hundreds of crime novels which are being read by day and night. You cannot keep a man moral by shutting him up in a glass case. Any little knock, and the morality goes to pieces. That is not the kind of morality which counts.

The moral instinct has to be strengthened by knowing all about the situations in which man suc-



Zilloo and Lalita Pawar support each other in "Ashirvad' produced by Kirti Pictures.

CHIEF AGENTS: **EVERGREEN PICTURES** BOMBAY

NOW RUNNING AT
MINERVA (DELHI) *in 5th Week* ★ RUNNING SUCCESSFULLY AT
RITZ (LAHORE) *now in 4th Week*

The atmosphere seems to be a little strained between Leela Desai and Baburao Pendharkar in "Nagad Narayan", a New Huns Picture.

cumbs to temptation to crime and vice. Through conquest of weakness alone can man be moral really. Any other view, I am afraid, is too grandmotherly for a sound educationist to adopt."

CULTURAL INFLUENCE OF FILMS

Mr. Munshi holds the view that the film industry has a great future in India in the educational and cultural aspects of social reconstruction, and he wishes that young and educated India adequately realises its responsibility in this behalf. He wishes that more and more of young men and women should enter all branches of the industry and set their hands to the task in a patriotic spirit.

Mr Munshi emphasised the cultural value of films. "A few of us perceive", he said, "the tremendous impression which films are making on our outlook on most things of life. We are evolving a national language through the medium which is now being used by the Indian talkies. Again look at our smart collegian. Don't you see in his stride or the way he brushes his hair some touch of a favourite hero? Don't you see in the gait of our young girls some little swing which she has learnt from her favourite heroine? In our speech, in our expression of emotions, in wearing our clothes, in all these things we are slowly and imperceptibly being influenced by the Cinema. In this way human conduct is being fashioned into grace and distinctiveness."

While leaving I expressed my particular thankfulness to Mr. Munshi for giving me the author's or the screen-play writer's point of view. In reply he said: "This conflict between the author's and the producer's point of view is not peculiar to India. We find it in foreign lands also. But I have seen wonderfully good renderings of stories in foreign films. I remember, for instance, "Les Miserables" of Victor Hugo in French. The hero of the film completely satisfied the mental picture which my mind had conjured up of Jean Valjean, the immortal hero of that book. I can say that of few film renderings of famous novels."

SOHRAB MODI & 'FILMINDIA'

Dewan Sharar's famous story "Love In Marble" which had appeared in the January 1942 issue of "filmindia" has been now finally sold to Mr. Sohrab Modi, who has scheduled it for production immediately after "Prithvi Vallabh"

The story was previously sold to Kardar Productions but later on the sale arrangement was withdrawn by mutual consent.

Mehtab is set to kill in "Namaste", a Kardar Picture.

UNPRECEDENTED OVATION EVERYWHERE

TO BOMBAY TALKIES' ENCHANTING DANCE MUSICAL

DIRECTION

STORY & SCREEN-PLAY BY

AMIYA CHAKRAVARTY

37 **TH. Week at BOMBAY,** *where it has broken all previous records at the Majestic Cinema.*

36 **TH. Week at KARACHI,** *"Broken all Sind Records of Cinema Industry still going strong."—Publicity Manager, Plaza Talkies, Karachi.*

31 **ST. Week at DELHI.** *"Grossed over 5 lacs in Northern India in the provinces of Delhi, U.P., Punjab and N W.F Provinces." —General Talkies, Delhi.*

28 **TH. Week at LUCKNOW.** *"The picture has done the biggest business of any other pictures of any brand released so far in Northern India."—General Talkies, Delhi.*

25 **TH. Week at HYDERABAD, (Deccan).** *It celebrates the 5th Jubilee of its glorious career this week at this station and promises a further long run.*

19 **TH. Week at BENARES and POONA.** *Running to crowded Houses with repeating audiences. It is the rage of the two big historical cities.*

A Glorious Tribute To Those Who Made It

'Our Country First' Says Savarkar

Welcomes Motion Picture Industry

(By: Our Special Correspondent)

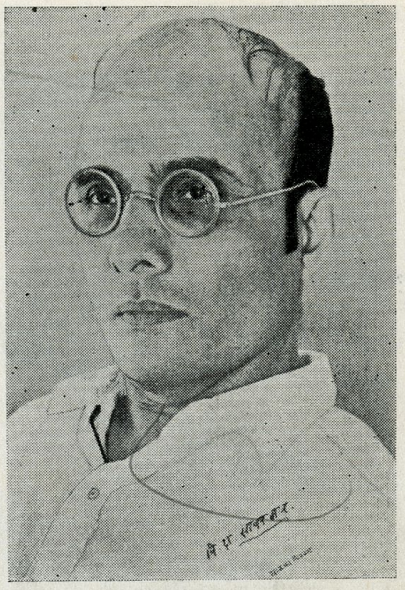
Mr. Savarkar is nothing if he is not a patriot. He is also nothing if he is not sincere. I am tempted to add one similar sentence. He is nothing if he is not a propagandist. The first two characteristics struck me as natural as he spoke to me for about an hour, but the last, I guess, is an acquired attribute. This becomes apparent when he strains an argument, almost against his better and fair self.

He is a pleasant man to talk to; he is not an obscurantist as he is widely libelled. He speaks English in a natural way and takes questions and cross questions like a sport.

"Films are a typical 20th Century product", said Mr. Savarkar, "machines and more machines—that is the watchword of this century. You are getting everything in a mechanical way. Your amusement cannot be an exception. Mind you, I am not deploring the coming in of machines. I want them to multiply and thereby increase the happiness of humanity. I do not want any limitation on the inventive powers of the human brain, which has made modern civilization and culture possible. A motion picture of today is a symbol, a summary as it were, of what man has achieved in the field of science and knowledge. No other machine-run industry probably utilizes as much of science and knowledge, as this motion picture art does and I can never be a party to its condemnation"

NOTHING COMMON WITH THE MAHATMA

This was evidently a fling at Mahatma Gandhi who has condemned films rather arbitrarily instead of their makers. When I reminded him that what he was saying was precisely against what Gandhiji had decreed, he only put me another question, "What common ground is there between him and me?" I asked him if he had never met him. He said they had met in London often enough but since then either had seen no reason to see each other. Gandhiji, of course, paid him courtesy visit during his internment at Ratnagiri.

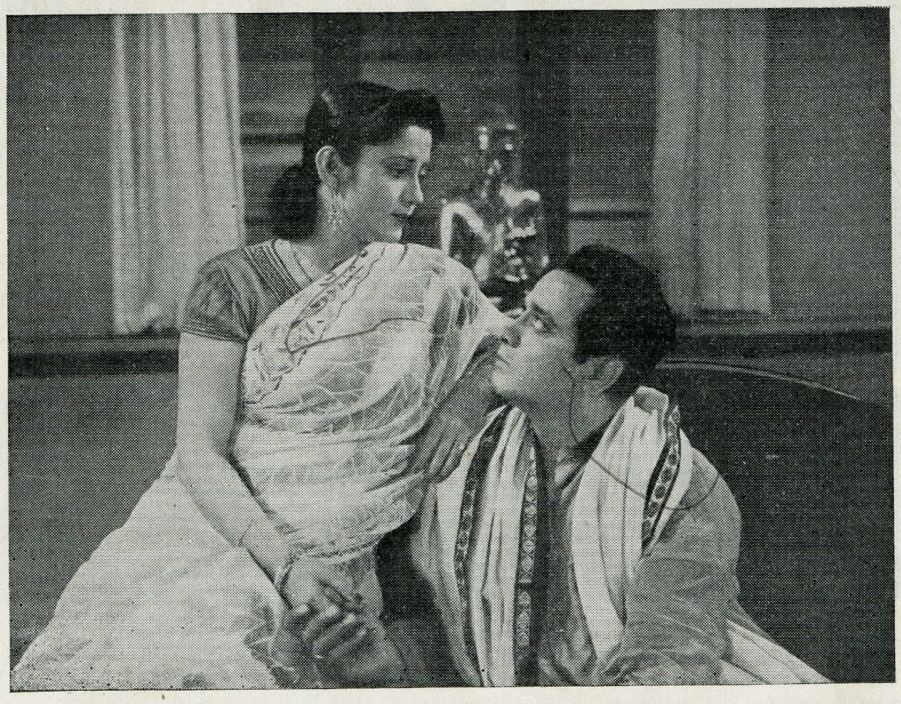


Mr. V D. Savarkar, President of the Hindu Mahasabha—barrister, politician, patriot and rebel.

"I made my first acquaintance with silent films when I was in England. I enjoyed them heartily. I have seen a few pictures, since the talkies came but not very many. I believe the stage cannot stand competition with the screen. In the way in which the village bards and ballard-singers have remained with us or the aborigines continue to exist in remote corners in the midst of civilization, stage plays will be there off and on. But their day is over and one need not regret it. When you have electrically driven power tractors, why do you want wooden ploughs? They might, however, stay on where the tractor cannot or does not reach. I am against this back-to-nature Charka cult with all my heart. A motion picture is any day preferable to a novel; a biographical film of Shivaji, Pratap or Ranjit will any day be more enjoyable and more impressive on the screen than in a book, however brilliantly written. In the education of the younger generation, the cinema can be very usefully and very effectively handled. In films you can have the nearest approximation of life."

OUR COUNTRY FIRST

"I am particular, however, that we must not be imitators, pure and simple, even though it is better to



Padma Devi adds more glory to her stellar career by scoring a personal triumph in "Avishar" which Bengali picture has taken Bengal by storm. She will be soon seen in another called, "Prayaschitta" also in Bengali.

Chitra's glorious Whirl of Melody & Madness!

WHAT A HUSBAND! MOTILAL

WHAT A WIFE! SWARNLATA ..... AND WHAT A CAST!

NAGENDRA BABY MEENA

in

PRATIGYA

with

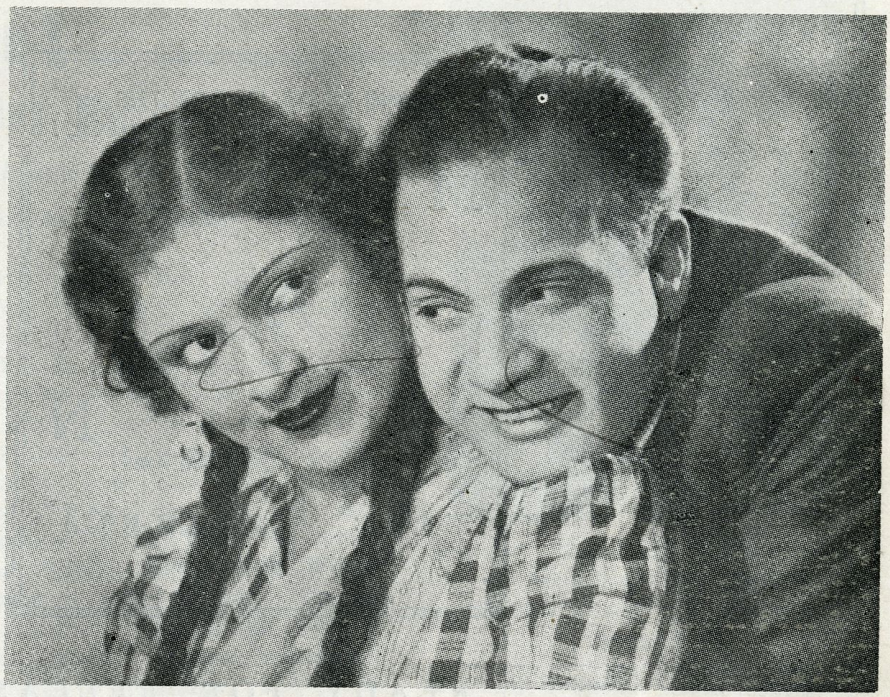
SUNETRA – HARI SHIVDASANI – BHUDO ADVANI

SANKHATA – MAJID and a host of others.

Directed by NANDLAL JASWANTLAL

CHITRA PRODUCTIONS

have copies of good things than to have neither originals nor copies. In the cinema industry, as everywhere else, I want our people to be patriots first and everything else afterwards. The spirit of doing everything for the advancement of the country must pervade them. Even while producing pictures I want them to be patriotic, partial to their country, oblivious to its shortcomings and proud of its achievements. They must not make films of our defeats and discomfitures. They must glory in our successes and concentrate on them. The black side must be forgotten. That is what they all do in Europe and America, some of them in an avowed manner, others silently but to the same effect. I set my face sternly against universalism or humanitarianism, as long as I see that all others are national and as a corollary of it—imperial."

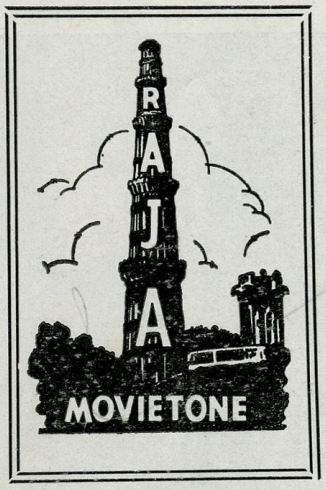


It is Motilal's favourite pose with strange girls. He practises the shoulder-and-chin grip on Anjali Devi in "Age Kadam" a social picture of Acharya Art Productions.

When Savarkar starts speaking, it is a torrent of words. He went on to say:

"Temperamentally I am an artist and poet. But limitations of environment made me a politician. No one can escape these limitations and so, in my case, my poetry and art must therefore concentrate on singing and depicting the greatness and glory of my country and I earnestly pray that, that must be the attitude of every son and daughter of this land of Hindustan. In my present state of health, I cannot pretend to achieve anything substantial anywhere, much less for the film industry When friends invite, I do go to see or inaugurate some films and all such occasions prove pleasant. I took some interest in coining synonyms for use in Indian languages for the English technical words now freely but unjustifiably used. The word 'Bolpat' in Marathi for 'talkie' was coined by me, so also 'Madhyantar' for 'interval' and 'Bahischitrana' for 'out-door shooting. I see you are laughing at my trying to tell you this so seriously. But I don't mind. You have to do this for enriching your language. As you will see, if you care, all these words can be used by all Indian languages, unless the Urdu-speaking Mussalmans of North India want to obstruct as usual. But we can march on even in this field as in that of politics. My slogan is: "With you if you can, without you if you don't and inspite of you if you are against."

Switching on their two different machines to achieve harmony within, Leela Desai and Baburao Pendharkar create new romance in "Nagad Narayan", a New Huns Picture.



LOVE AND LIFE FLOAT ON THE WINGS OF MUSIC!

IN

MIAON

with

THE STARS OF YOUR DREAMS!

Direction: **ZAHUR RAJA**

... NOW IN MAKING ...

READY FOR RELEASE

MAZAQ

A LAUGH MASTERPIECE LIKE OF WHICH YOU HAVE NEVER SEEN BEFORE WITH SONGS EVERYBODY WILL HUM

Starring:

MADHURI, PAHARI SANYAL, RADHARANI, SHYAM, ANITA SHARMA, NAZIR BEDI, SHAKIR, HAROON, PREMI, TARA MOTA, MUMTAZ, MOTI

and

ZAHUR RAJA

Story and Dialogues:
KAMAL AMROHI

Songs:
ABID GULRAYS

Produced & Directed
By
ZAHUR RAJA

Agents for South:—
Standard Pictures, Bangalore.

For Bengal:—
Dinesh and Co., Calcutta.

RAJA MOVIETONE Main Rd., Dadar, Bombay

The World — A Studio, And Life— A Theme!

Learn From Soviet Russia!

By : D. G. Tendulkar

(Hon. Adviser, Film Academy of India)

Director Chimanlal Luhar one of our old brigadiers who is producing "School Master" for Sun Art Pictures.

Many people cannot put into words what they want of films. But they know they are dissatisfied with them. There remains a minority, which, by abandoning itself completely to the deliberately narcotic aims of the average gorgeous film, confesses openly that it does go to a cinema to forget, to dream of being a Joan Crawford for a couple of hours, to drink well and sit well through a shadow

Some people twist their noses if you mention to them documentary or educational films. They say they don't care for propaganda; and they dub even a film like "Emile Zola" as propaganda. Do they realize that all films have some motive behind them? What passes for entertainment is in actuality propaganda, sometimes political, occasionally religious, but more often industrial and social and now-a-days, war propaganda. Statistics are not happy things to thrust upon the reader, but I would mention that, it is said, the Association of Motion Picture Producers of America reckons that every foot of American film brought into England represents one dollar's worth of American goods sold to the British public.

And this is the case in one way or another where commercial interests dominate and it naturally applies to all capitalistic nations. Do you know that when Charles Boyer, in "Love Affair", ordered pink champagne for Irene Dunn, a sort of revolution started in the wine industry? All over America people started asking for this exotic beverage.

A few years ago the Payne Fund instituted an exhaustive study of the effect of movies in the minds of young people. In one test 4000 high school students were questioned on their ideas of the Germans, the Chinese, the Negro etc. Then they were sent to see pictures which dealt with these peoples. When questioned again, the large majority had swung over in agreement with ideas presented by the pictures. For example, one who had written "Most Chinese are cunning and underhand" in the first test wrote "Few Chinese are cunning and underhand' after seeing, "Son of the Gods". "All Quiet on the Western Front" changed hatred for Germans to tolerance, and even liking.

To cut the argument short, in one form or another, directly or indirectly, all films are propagandist in origin. Whether it is aware of the propaganda or not, the general public is influenced by every film it sees. Under the veil of entertainment, the hard fact is apparent that the film is the most influential medium yet discovered for persuading an audience to believe this or to do that.

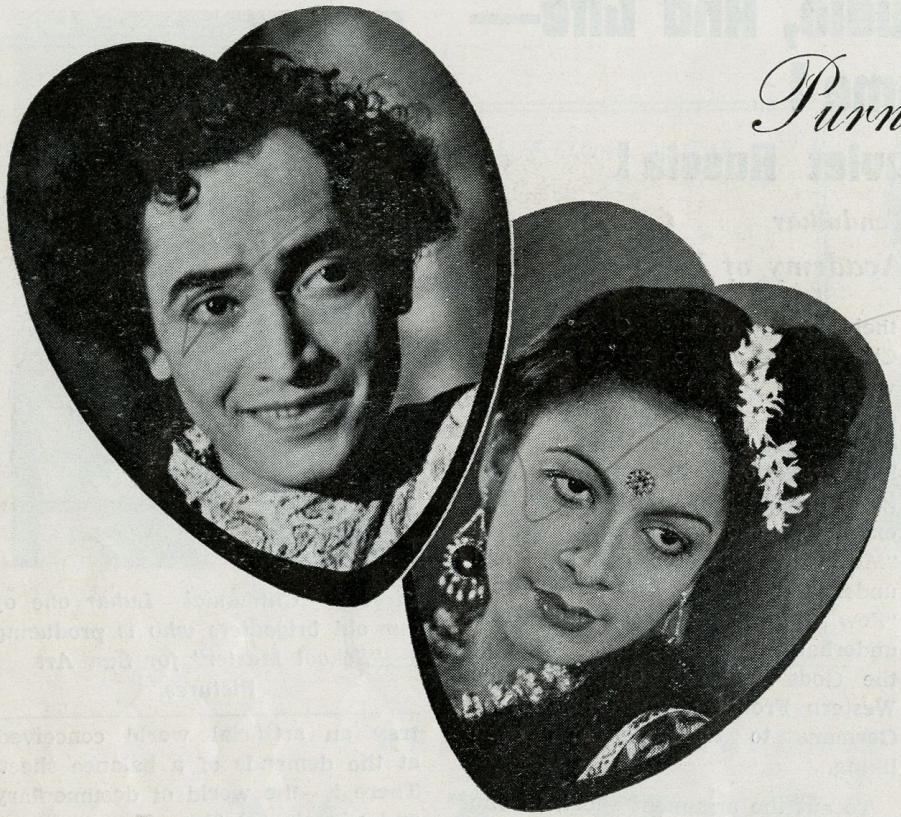
There have been many proofs of late to point out that the Camera Eye is a mechanism of which the cinema industry seems so far to to have discovered only the hypnotic possibilities. It is a pity that the cinema with its powers of enlarging the social conscience of the public by creating new standards of culture, of stirring mental apathies, of building new understandings, and by its inherent virtues, of becoming the most powerful of all modern preachers, should be used solely as a vehicle for purposeless fictional stories. There must be a world outside that represented by the entertainment film. There must be sources of production other than those demanding only profit. There must be kinds of cinema and ends to serve other than those which portray an artificial world conceived at the demands of a balance sheet. There is—the world of documentary and educational films.

Real and creative thought must be about real things. Let the cinema explore outside the limits of what we are told constitutes entertainment. Let the cinema attempt dramatization of the living scene, the living theme, springing from the living present instead of the synthetic fabrication of the studio. Let the cinema attempt film interpretations of modern problems and events, of things as they really are today

DIFFERENT TYPES OF FILMS

There lies ahead of the cinema a tremendous field, quite separate from that already developed along the lines of the story film. This does not imply that the story film as such has no place in the cinema. But it must emphatically suggest that story film is not the be-all and end-all of picture-making; that other kinds of films are also as important as the fiction product of commercial studios.

The cinema has, at last, become alive outside the limits of studio balance sheet. It has found solution in serving the ends of education and persuasion. And among these new forms is the documentary film, deeper in meaning, wider in observation and more skilful in style, than



Purnima Productions

present

KISHORE SAHU
PROTIMA DASGUPTA

with

RANI BALA
MONI CHATTERJI
RAMESH GUPTA
GULAB
BADRI PRASAD
ANANT PRABHU

in

RAJA

..... A throbbing romance of two hearts that throbbed as one .....

●

Story, Screenplay and Direction:

KISHORE SHAHU

For Particulars:

PURNIMA PRODUCTIONS
160, HORNBY ROAD,
BOMBAY.

the publicity pictures or the newsreel pot-pourri down to a newsflash.

What is the documentary film? It is more than purely an informative chronicle of things and events, a mere journalistic diagram of reality. "The problems which the makers of documentary must solve", Paul Strand declares. "does not end with the problem of how an audience may be informed. They must devise legitimate technique for moving an audience by projecting the basic dramatic meanings implicit in the documents." The reportorial coverage of the weekly newsreels and travelogues—is only one element in the documentary film. A good documentary film is concerned with the problem of involving its audience in a context of specific responses to the material with which they are being presented. The world is the studio for a documentary And there is no more exciting material in the world for a man who wants to run a camera.

The best examples of documentary films are some of the "March of Time" series, "China Strikes Back"

Zahur Raja now feels like a producer, seeing that he has completed "Mazaq".

"Soviet Harvest" etc. Fortunately some good documentary films are dripping in India. The war has shown what an important part they play in a nation's life. In countries where war is taken seriously, and where people back it—for example in U.S.S.R., China and America, the respective Governments are using documentary films to enthuse the people to fight their war Even story films are modelled after documentary technique—as, for example, that superb Soviet film; "In The Rear Of The Enemy"

The importance of documentary pictures is clearly shown by the creation of the Film Advisory Board, in India. The unfortunate fact about F.A.B. has been that there was lack of co-operation between the producers and the exhibitors. Secondly, the nature of war as it affects India today is not very palatable to the people. Thirdly, the exhibition of good documentary films in India is so scanty that the public and the producers have not

Photography·
KEKI MISTRY

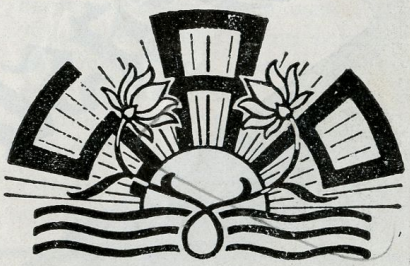
Sound.
KAUSHIK

Music:
NINU MAZUMDAR

ALL THE LIGHT OF THE SUN-AND ALL THE BEAUTY OF THE ARTS—

Are Symbolized In

Sun Art Pictures'



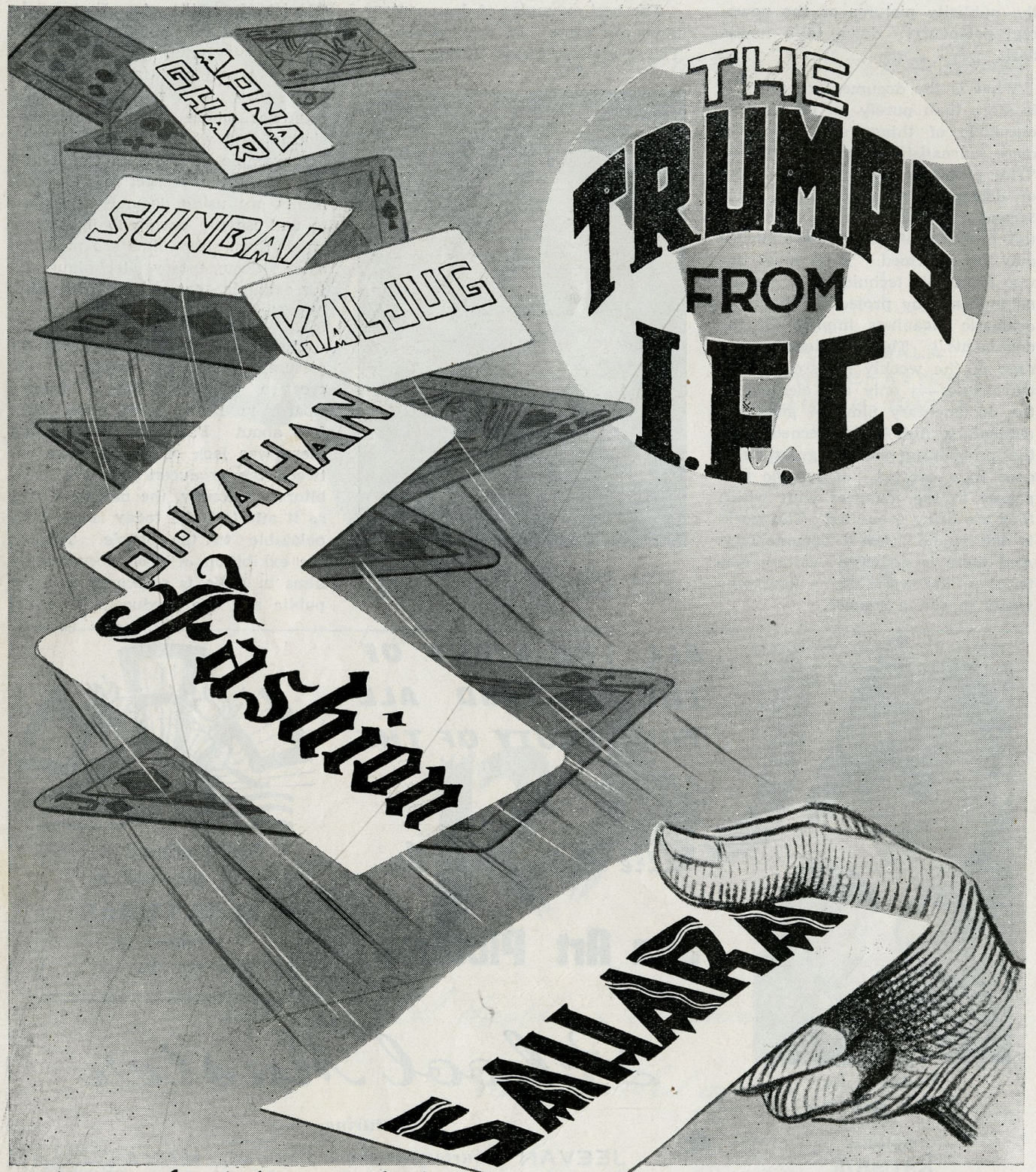
Produced and Directed by:
C. M. LUHAR
Creator of "Station Master".

School Master

Featuring:

JEEVAN (*Courtesy- Prakash Pictures*), MAYA BANNERJI, KAUSHALYA, KARAN DIWAN, GOPE, SUSHIL KUMAR

SUN ART PICTURES, Tardeo Rd. Bombay. Bookings: **RAMNIKLAL MOHANLAL & CO.**

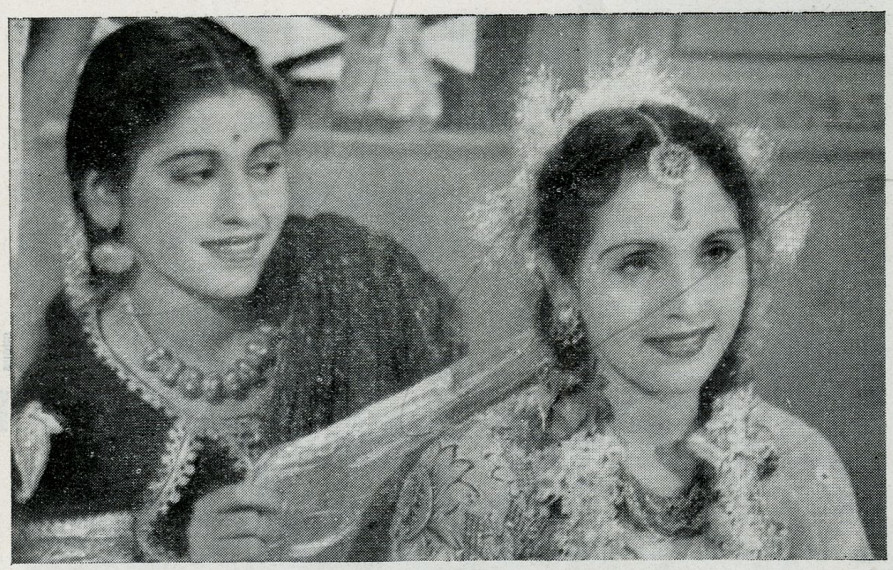


We control the distribution rights for "SAHARA" for all world (except North India Circuit)

India Film Circuit

NEELUM MANSION, LAMINGTON, Rd.

BOMBAY MITRA



Shobhana Samarth looks a sweet bride in "Barat", a Kirti Picture.

yet realized the importance and beauty of such pictures. Especially the newsreels, as shown in India, are so ordinary and meaningless that they, in my opinion, discredit all documentary pictures, in the public estimate. The officialdom is so conservative that a picture like "Gallant Effort" was declared wanting because it did not mention the names of Maharajas, who happened to flash on the screen. In spite of a terrible war, the British newsreels contain mostly parades under the patronage of the Royal Family. No wonder they strike us as jarring in comparison to the grim times of today.

SPIRIT OF THE SUBJECT

It is impossible to write a novel, paint a canvas, and make a film until the artist has absorbed the subject. "We went through Mexico," said Eisenstein, "stopping where we liked, letting the subject grow upon us out of the very flow of life.' To be possessed of the subject—that is what the film creator must implant in us. And this being possessed, is certain to break through into the film. Without it every enterprise remains a pale shadow hanging over the canvas of the screen. That's what exactly happened with "The Voice of Youth." The F.A.B. producers could not imbibe the spirit of the subject they were filming.

Let me give the devil his due. "The Blood Bank" produced by the F.A.B. was an excellent piece of sincere educational approach. It was short and effective but unfortunately it ran for a very short period. Let F.A.B. produce documentary films enhancing the cause of the Hindu-Muslim Unity, upliftment of the cottage industry, the cultural centres like Tagore's Shantiniketan, educational centres like Benares Hindu University and the Aligarh Muslim University, scientific centres like the Bangalore Institute of Science and Technology, Khadi centres like All India Spinners' Association and its unique activities, industrial centres like Tatanagar and such other centres which are playing important parts in our nation's life. Except mythological stories the public at large knows little of India's past. Why not give us films about Nalanda, Takshila, Ajanta, Ellora, Agra, Vijayanagar and such other places and thus create in the minds of the people India's greatness?

In India there is a complete lack of good Indian newsreels and educational films. Let us see what is being done in this respect in the U.S.S.R.

IN SOVIET RUSSIA

Most of the cinema workers in U.S.S.R. got their first training—vivid experiences at the front—during the days that shook the world. Cinema operators took film records of episodes of civil war, Soviet festivals, demonstrations, struggles against famines and ruins, —of the joys and sorrows of the young Socialist Republic. The heroes of these events were masses. "Film them", said Lenin pointing to the workers and peasants, gathered near the Ksheshiska Palace in Petrograd in 1917, "for they are making history."

Now over 150 cinema operators are daily recording the happenings

STOP PRESS

IN MEMORY OF A FRIEND

The news that has shocked the Indian film industry, apart from the country in general, is the sudden death of Mr. S. Satyamurthi, at 1 A.M. on Sunday the 28th March 1943.

Mr. Satyamurthi

Parliamentarian, politician and patriot, Mr. Satyamurthi took a very active interest in the affairs and progress of the Indian film industry. In 1939, he was unanimously elected to preside over the first Indian Motion Picture Congress held in Bombay to celebrate the Silver Jubilee of the Indian film industry.

By Mr. Satyamurthi's death 'filmindia' has lost its greatest friend and champion in the field of politics.

As a mark of respect to his revered memory the offices of 'filmindia' were closed on the 29th and 30th March.

In the words of Rajaji: "A restless soul has found rest" May his memory live long.

MADHURI
TRILOK KAPOOR
IN

VAKIL SAHEB

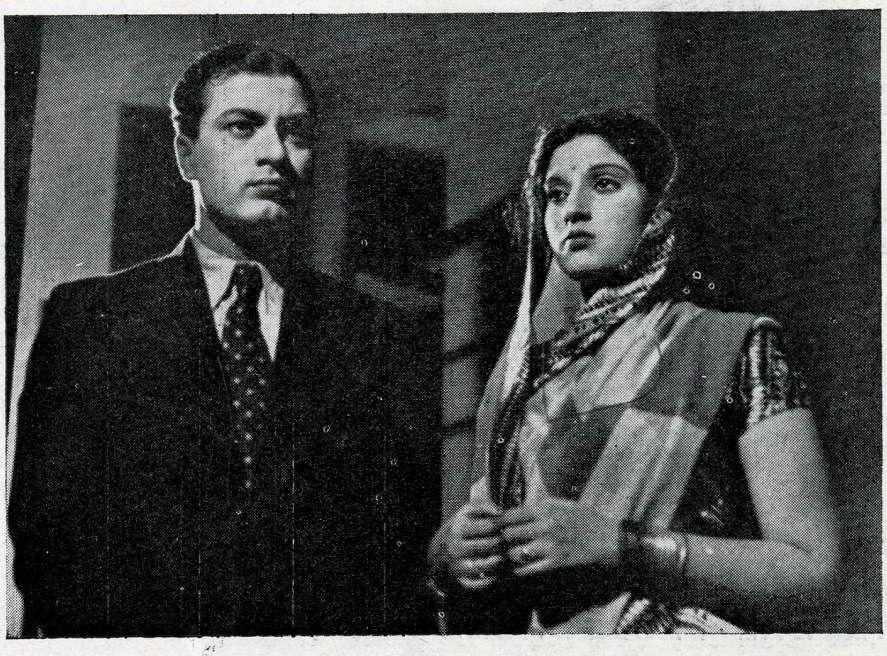
DIRECTED BY:-
MOHAN SINHA
PRODUCED BY:- KAMLABAI MANGLOREKAR

PRADEEP PICTURES

213, New Charni Road, BOMBAY, 4.

Distributors for Sind & Baluchistan:
SHREE LAXMI FILM SERVICE, KARACHI.

For South:
STANDARD PICTURES, BANGALORE.



S. Kapoor and Asha get a tense situation to themselves in "Pagli" produced by Maheshwari Pictures, Lahore.

in U.S.S.R. An interesting form of cinema chronicle work is the "travelling cinema editorial offices." Its work is to help the factories, mills and collective farms in their work. It consists of a producer, a cameraman and a mass propaganda organiser. Together they turn out short chronicle films portraying the life of a shock-brigader at the enterprises.

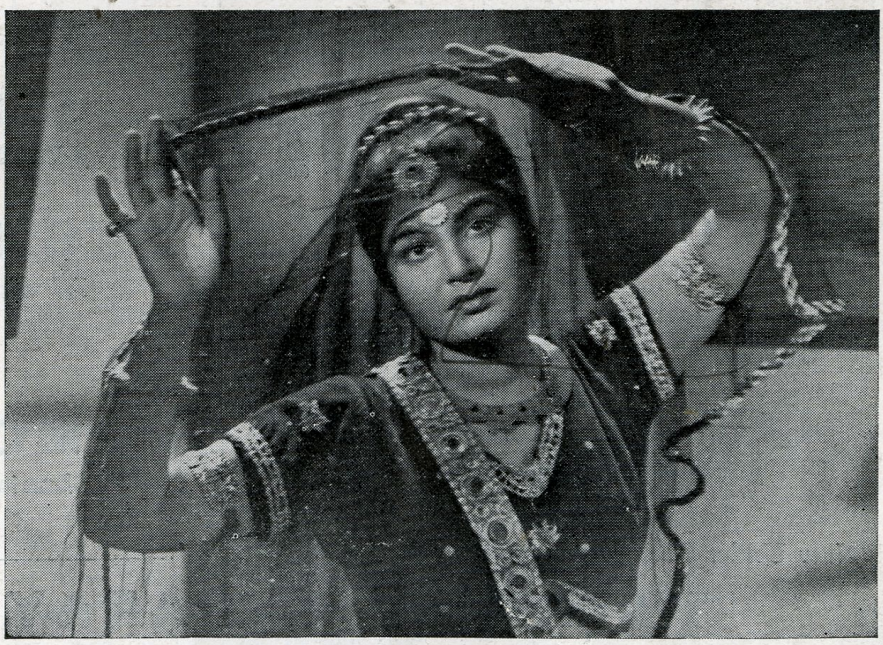
A huge editorial office of this kind is the "cinema train" Its wagon includes the laboratory, editing studio, projection hall etc The cinema train travels extensively over industrial and agricultural areas

While most Soviet films aim to be educational, five studios are specializing in health, science and technics There are some 300 films and more under production, concerning the whole field of industry, from watch-making to oil-drilling, from gem-cutting to the harpooning of whales Courses of sound films in colour are replacing the old textbooks in teaching drivers of autos, and airplanes and gliders. Workers wishing to increase their output can see just how the leading Stakhanovites reach their high norm by making the best use of their time and energy Peasants learn from the screen how to fight fires, eradicate bed-bugs and cockroaches, care for rabbits and horses. Doctors and nurses observe in slow motion pictures the technique of complex operations, the behaviour of alcoholics and epileptics in a fit, and how to do field service at the battle-fronts. Campaigns against alcohol, abortion, and syphilis are waged with films in some cases too shockingly realistic for foreigners.

The cultural status of the general public today is very largely influenced by the intellectual values of the films which it sees, or rather of the films which the producing companies make for it to see. People today have become film-conscious, thanks to continual publicity and the mass accessibility of the film as an entertainment and they are willing to accept almost any kind of programme from a comfortable seat in what are expected to be pleasing surroundings.

It will be seen therefore that the responsibility of the film producers is grave—for not only is it their choice to satisfy box-office requirements, but it should be their aim to help the people to attain a certain standard of intellectuality.

The present capitalistic-minded movie-business believes in "Give the public what it wants," which means: "Give the public what we wish the public to want." They cannot realize that the new audience is the very same old audience with a new mind, a mind, a mind continually keeping pace with a constantly rushing world helped with the progressive reviews of an honest critic.



Aruna Devi from Calcutta radiates sex and glamour in "Pagli" a maiden social story of Maheshwari Pictures of Lahore.

She fell from a horse

And He fell for her!

with
Shyam, Ram Dulari, Gyani,
& others

Directed by
R. C. TALWAR

Sweet **ROMOLA**

is sweeter than ever in

TALWAR PRODUCTIONS'

KHAMOSHI

Watch for Date and Theatre

TO BE RELEASED SHORTLY IN BOMBAY

Amar Pictures'

Grand Presentation

PAIGAM

(MESSAGE)

Co-starring the Incomparable
SADHONA BOSE and SURENDRA

Producer - Director
SURENDRA DESAI

Coming !

Laxmi Productions'

BIG 3 **!!**

INKAR
Lila Desai & Pahari Sanyal

SHARAFAT
In which Lila Desai gives 3 good Dances

and then

MOHABBAT
Shanta Apte & Pahari Sanyal

Now Under Production : **SHREE FILMS'**

RAMANUJ & PARAYA DHAN

SUPREME FILM DISTRIBUTORS, BOMBAY-14

OUR REVIEW

"Lalaji" Presents A Good Story Idea

Yashodhara Makes A Dwarfish Impression

If you don't read the silly high-sounding ideals expressed in the booklet of this picture, you won't be very disappointed with the actual story of the picture. Some silly publicity fool has unnecessarily tried his clumsy skill at joining high-sounding words in the booklet, but actually the picture presents a very probable, human and pleasant story

In addition, the picture is well punctuated with some frivolous entertainment which does not fail to amuse.

Since Aga Jani Kashmiri, the scenario writer of this picture went to Lucknow to get some girls for the National Studios, Lucknow seems to have become the capital city of India, at least in the recent pictures of the National Studios.

Similarly, since Producer-director Mehboob discovered that Abdul Rehman Kabuli and others needed attention, we are seeing not only Kabuli but also Ashraf Khan in Mehboob Productions.

The casting of this picture has been done during the time Mehboob was in complete charge of the studios. And it is no wonder to find Abdul Rehman Kabuli clumsily shouldering the stellar role to the utter disgust of the spectators.

When Kabuli walks with his weight thrown forward, with his canine like teeth intruding on innocent spectators and with his effeminate gait, one wonders whether Kabuli is the ideal representation of a successful man of business from Lucknow, the portrayal which Producer Mehboob was anxious to present on the screen.

We do not suggest any favouritism on the part of Mehboob in casting this character; we only say that it was stupid of him to put Kabuli in the role. Actually seeing Kabuli's work throughout the picture, not once has he justified his selection for the title role.

A GOOD THEME

Coming to the story, it has a theme that can apply to any middle class household. Lalaji, a well-to-do merchant of Lucknow, has two sons, Hira and Moti. Hira, works with the father in the family cloth shop, while Moti is given a medical education Hira has already married and Moti soon gets married after a small apologetic romance.

Lalaji has a rival in Seth Hansraj, who is shown as a stingy millowner. Through the machinations of Hansraj, seeds of poison are sown into Lalaji's family and the elder son,

LALAJI

Producers: *National Studios*
Language: *Hindustani*
Story: *R. S. Chowdhary*
Songs: *Arzu*
Music: *Vasant Kumar*
Photography: *Shivram Malaya*
Audiography: *D. Billimoria*
Cast: *Yakub, Sunalini Devi, Maya, Yashodhara, Katju, Krishnakant.*
Released at: *Swastik, Bombay.*
Date of Release: *26th Feb. 1943.*

Directors:
LALITCHANDRA & CHIMANKANT

Hira is made jealous of the expense incurred by his younger brother Moti With the help of a stooge, Hira is soon misguided into the bad ways of life and he starts visiting Rekha, a notorious dancer of the town. As Lalaji keeps a close watch on the purse strings of the family, Hira is compelled to take easy loans from Hansraj. With the license which Hira allows himself, very soon these loans mount up to a huge amount.

Seth Hansraj takes from Lalaji his shop in payment of the loan That very night, Hira returns home in a drunken condition and assaults

Miss Delysia Gay, a charming debutante who will soon be seen on the Indian screen. She is already an accomplished singer and dancer.

his parents A family that had lived happily so far, has now become the victim of tragic events.

Lalaji disappears with the family cash to Calcutta. Hira, to his utter chagrin, finds out the deception played on him and rushes to punish Hansraj In doing so, however, he is arrested by the police and brought to court In securing his release, his brother and mother sell everything they have and just on the day when they are to be turned out of their own home, Lalaji turns up with a trump card and not only restores to the family the cloth shop, but also succeeds in securing Hansraj's cloth-mill.

These incidents, however, stretch the imagination a bit because of the mysterious disappearance of Lalaji.

However, it all ends well, and the story has, in addition to entertainment, a bit of instruction to all middle-class families, and particularly to parents who wish to leave money to their children.

THE PYGMY STAR

The best performance in the picture is given by Sunalini Devi, in the role of Lalayan, the wife of

THE SMASH - HIT

OF THE SEASON

WITH THE FINEST

BOX - OFFICE APPEAL

★ Now Running to Capacity Houses ★

LALAJI

with YASHODHARA KATJU, KRISHNAKANT, YAKUB, KABULI, VATSALA KUMTEKAR, AMAR, WASKAR, SUNALINI DEVI, MAYA DEVI, and others.

Directed by:

Lalit Mehta & C. Gandhi

SWASTIK

Daily: 3-30, 6-30 & 10 P. M.

NATIONAL'S NEXT ATTRACTION

APNA - PARAYA

Starring: **SHAHU MODAK & HANSA**

Supported by a Great Cast

Director

R. THAKUR

Coming Shortly—

At **SWASTIK**

Lalaji. She is firm where firmness is required and yet soft in the right places. Her dialogues were delivered with a most natural accent and grace.

The next best performance is given by Maya in the role of Shobha. She acquits her responsibility with the expected excellence.

Yakub in the role of Hira entirely misinterprets his character, and gives a villainous impression of his role, which interpretation was not required at all for the purpose of the story

The new sensation of the picture which the producers went to no length of expense and pain to advertise, is Yashodhara Katju. If size is any index of measuring a woman, Yashodhara gives the impression of being one third of a woman. In the role of Arti, she looks a clumsy pygmy and attracts attention more because of her funny appearance and her indistinct nasal notes in dialogues than due to any inherent merits of her performance. In our opinion, she is an utter failure as a screen artiste.

Krishnakant, another new-comer is seen in the role of Moti, the younger son of Lalaji He has a funny-shaped head and a deep haunting look, unsuitable for the role of a hero. Despite these handicaps and considering the fact that this was his very first picture, Krishnakant could be said to have given not an altogether bad performance.

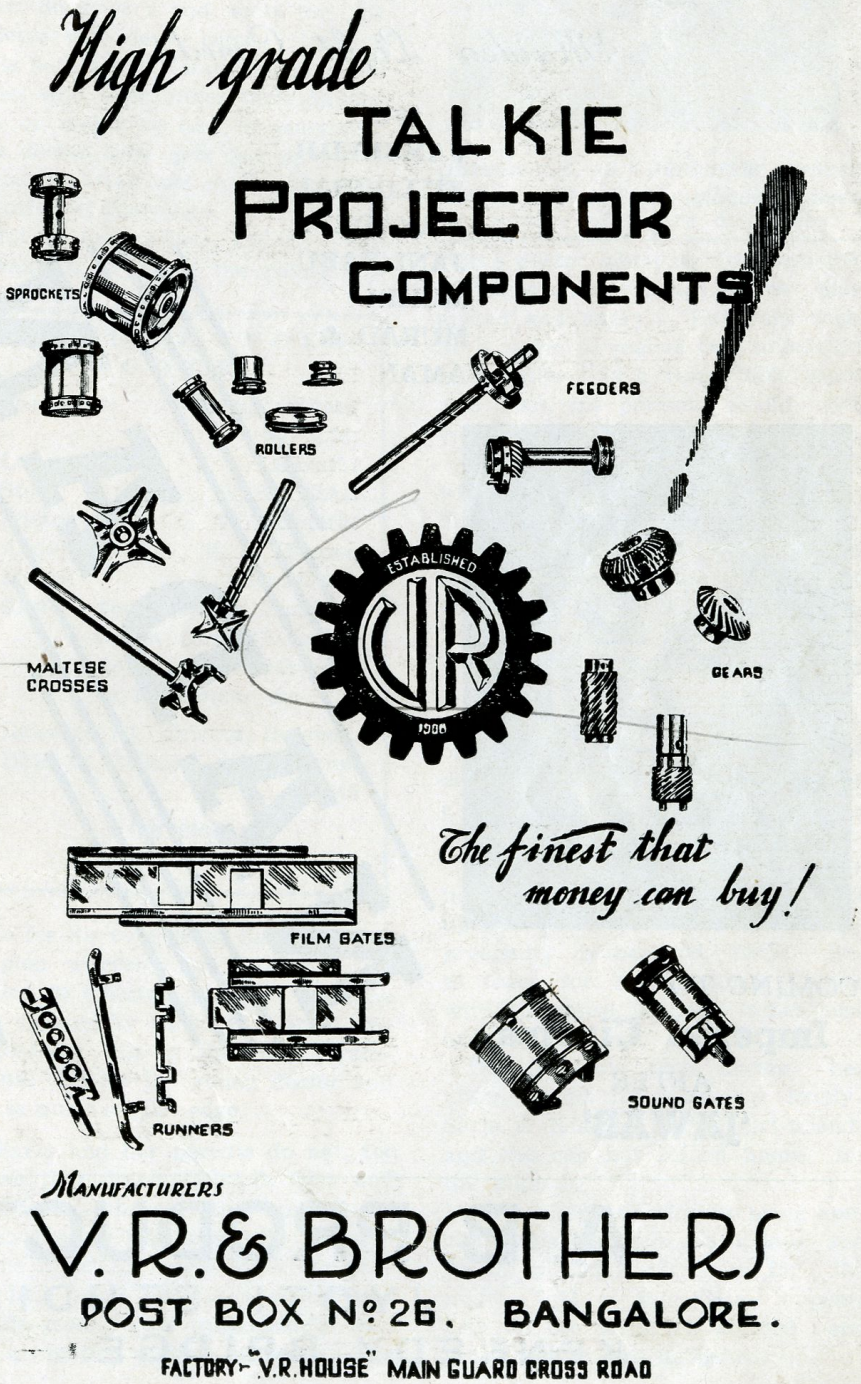
COMMON SONGS

Coming to the production values, as we have said before, we liked the story idea, but not its development for the screen The screen play by Aga Jani Kashmiri becomes peculiar, because of lack of imagination, in almost all emotional situations, which remain at best sketchy and unconvincing In parts, the dialogues are pretty well done.

The music in the picture hardly helps to entertain and the song compositions of Allama Hazrat Arzu Saheb Lucknavi, inspite of his jaw-breaking name, are nothing much to write home about. All the sentiments expressed in his songs, as also the words and the word-combinations are too familiar to students of Urdu poetry. Arzu's habit of shoving in his own name in the songs stinks of unendurable vanity, and this procedure should be discouraged in future in our picture songs

The photography is tolerable. The sound recording is awful and almost every song of Vatsala Kumptekar has been ruined.

In short, the picture is worth-seeing merely because of its story idea, which has a considerable bearing on our present day social life.



A. B. PRODUCTIONS

Presents

NURJEHAN (KHANDAN fame)

&

MASOOD

IN

Maiden Light Comedy

with

JAMSHEDJI
ZILLOOBAI
MAYADEVI
JANI BABU
MUKRI
MURAD &
AMAN

NADAN

Direction, Story,
Scenario & Dialogues:
ZIA
SARHADY

Assistant: ESMAIL MEMON

Music Director:
K. DATT

COMING TO
Imperial Cinema
AFTER
'JAWAB'

Producer:
ABUBAKER BEG MOHD.

A. B. PRODUCTIONS

JYOTI STUDIOS

KENNEDY BRIDGE — BOMBAY

"Pahili Manglagour" An Offering To Sushila Rani!

Picture Introduces Kissing On The Screen!

Shahu Modak Spoils A Good Picture!

Sushila Rani's article on realism in romance on our screen seems to have borne its first fruit in 'Pahili Manglagour', in which the hero and the heroine have given to each other several kisses which thrilled the young ones amongst the spectators and made the old ones blush.

It is a pity that this excellent comedy has not been produced in Hindustani, as the message of the lips which the picture conveys so realistically would have been broadcast all over the country.

Our admiration and congratulations are due to Snehaprabha Pradhan, who taking courage in her two little hands, agreed to the kissing part of the picture, an act which the Grundies in society will now try to condemn unceremoniously

STORY OF COMMON INCIDENTS

The plot of the picture is rather thin as a theme. The story is incidental and rather cleverly done in developing some very interesting and farcical situations

'Pahili Manglagour' is a typical story of Brahmin home life in a typical town like Poona where modern life is looked upon with a bit of suspicion and yet secretly craved for

Annasaheb, an elderly retired pensioner has a grown-up daughter and a grown-up son, both eligibles. He is anxious to get the daughter, Sarla, married first and the delicate work of negotiations is handed over to his son Chintu, who is stamped as a girl-chaser

In the town is Martandrao, a heartless gossip, who under the guise of spreading social purity often does a lot of mud-slinging on every one. Martandrao has an educated niece in Lily who is ultra-modern in her sex relationships with the other sex.

To the town comes a young handsome doctor in Sadashiv who has sworn not to marry till he has well settled down in his medical practice The young doctor opens a smart dispensary and waits for his patients who never come Instead, he is bothered by match-making old fogies who offer either their daughters or nieces to him in marriage The doctor soon gets fed up with the whole affair and chokes off many an offer of marriage

Not to be outdone, Chintu who is anxious to secure the young medico for his own sister Sarla, devises a plan whereby Dr Sadashiv is called to Chintu's place to examine his supposedly ill sister, Sarla. Incidentally, this is the first professional call for the young doctor and he is quite on the edge

Sarla and her parents do not, for some time, know Chintu's trick and the scene, wherein the young doctor feels that he has been called to examine a patient while the other party look upon him as a prospective bride-groom, goes thunderingly well as a motion picture sequence. The young doctor when he discovers the trick played upon him leaves disgusted and angry But very soon he is made to realize that unless he settles down as a respectable married man, his patients would not trust him with young ailing ladies.

Quite naturally he turns to Sarla who has already made a home in his heart and soon marries her forgetting his promise and readiness to marry Lily—promise given to her after completing his college studies.

Sarla keeps her husband on the sharp edge of love and the kissing sequences begin

The young medico is entirely obsessed by his wife's charms and does not wish to leave her even for a minute though now he has a number of patients waiting for him.

Then one day for one of those inevitable ceremonies incumbent upon a newly married bride approaching motherhood, Sarla has to leave for her mother's house with a promise to return to her husband by evening

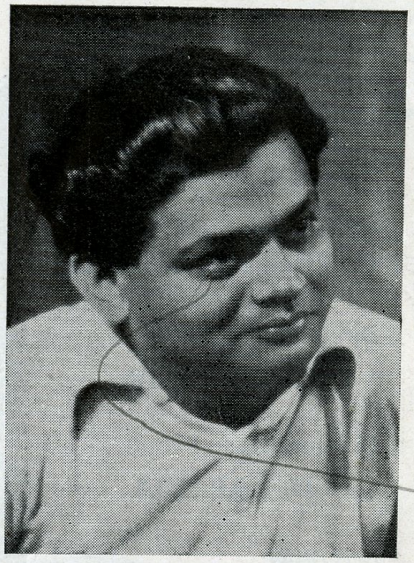
Dr Sadashiv frets during her absence and feels terribly lonely. Sarla is detained by her girl-friends and she can not return home for the night.

Annasaheb and Chintu bring special meals for their son-in-law and decide to lodge with him for the night. Just at this time appears Lily on the scene all decided and set to marry Dr Sadashiv.

PAHILI MANGLAGOUR

Producers:	*Navyug Chitrapat Ltd.*
Language:	*Marathi*
Story:	*V V. Bokil*
Photography:	*V Karnatki*
Audiography:	*V R. Chavan*
Music:	*Chandekar*
Cast:	*Snehaprabha Pradhan, Shahu Modak, Sudha Apte, Salvi, Damuanna Malvanker etc.*
Released At:	*Central, Bombay.*
Date of Release:	*6th March 1943*

Director:
R. S. JUNNARKAR



Director R. S. Junnarkar whose work in "Pahili Manglagour" gives promise of future distinction.

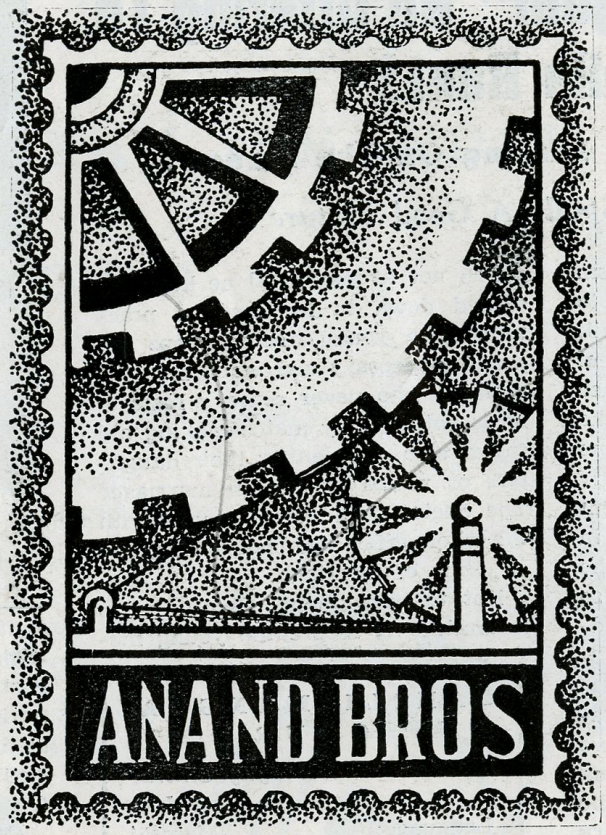
Written by:
PANDIT SHIVKUMAR

Directed by:
ANANDKUMAR

Photography:
K. H. KAPADIA

Recording:
J. B. JAGTAP

Art:
LACHHMAN



Cast:

DURGA KHOTE
KHURSHID
DAVID
NAVIN
BISHWAS
S. NAZIR
KHALIL
BABY ROSHAN
MASTER MANHAR

THE MAKERS' MARK
OF
"ZAMIN"

(A WAR WITHIN THE WAR FOR EXISTENCE)

—A STORY OF THE LAND AND LAND-SHARKS

Particulars for C.P. & C.I. from:—

NEW CENTRAL TALKIES CIRCUIT, LTD.,

MATUNGA — BOMBAY.

Makers:

ANAND - BROTHERS LTD.

BOMBAY STUDIOS,

Goregaon: BOMBAY.

MALAD, P.O.

BRINGING A NEW MESSAGE TO A WAITING NATION

SHAHENSHAH

AKBAR

THE LIFE-STORY OF INDIA'S GREATEST EMPEROR WITHIN LIVING MEMORY

A VIBRANT SCREENPLAY WRITTEN BY:

DEWAN SHARAR

Starring

KUMAR

Producer

RAGHUPAT ROY

FOR BUSINESS CORRESPONDENCE:

KAMALROY PICTURES

116, CHARNI ROAD...BOMBAY NO. 4.

THE POPULAR PAIR OF "BASANT"

MUMTAZ SHANTI and ULLHAS

Returns in a Greater Glory than ever

in

GITANJALI PICTURES'

SAWAAL

("THE GREAT QUESTION")

Story & Scenario:
SARADINDU BANNERJI
(author of "Bhabi", "Kangan" and "Punarmilan")

Direction:
NIRANJAN
(Creator of Pancholi's "Chaudhari")

Music:
PANNALAL GHOSH
(The Melody-maker of "Basant")

Lyrics:
WALLI SAHEB
(of "Khazanchi" fame)

GITANJALI PICTURES,
JYOTI STUDIOS,
Kennedy Bridge, Bombay 7.

South India Distributors;

RATILAL BROTHERS.
Gandhi Nagar, Bangalore.

OUR REVIEW

Producers Waste Good Theme In 'Fariad' !

Rama Shukul Gives Great Performance!

Shamim Fails Miserably !

Here is another good subject wasted just because people who produced the picture hadn't enough imagination to develop the subject correctly in advance and thus lend to it essential dramatic qualities which contribute to make a good motion picture.

The story-writer Gunvantrai Acharya. got hold of a good story idea, made a frustrative attempt to project the idea with a very natural background of feasible and probable incidents of life, but in doing so forgot to intensify the essential emotional situations thereby divorcing the picture from the all-important dramatic element which alone helps the audiences to secure a permanent impress on their hearts.

The net result of this clumsy development has been a motion picture which lacks heart at every stage, despite a good story idea basically

A LONG DRAWN STORY

Ramdas, a married man with wife and a child serves as a clerk with Seth Dinanath for a pittance. Honesty has been his sheet anchor. He falls into bad company and takes to wine and women. The man who misguides him soon takes a mean advantage of Ramdas' simple nature and secures from him two thousand rupees against a dud cheque.

As this money belongs to his employer, Ramdas soon lands himself into trouble and is faced with the threat of a criminal prosecution. His wife, however, takes all her personal ornaments to Seth Dinanath and hands them over into his custody as repayment of the misappropriated money. The embittered Ramdas learns of this and kicks up a row with his loving wife. At the end of the row Ramdas rushes to Dinanath and secures the ornaments and with them migrates to Africa.

Years roll on. Mrs. Ramdas has brought up her little son, Deepak through sun and rain. Deepak is now a full-grown youth and claims a friendship since childhood with Kiran, the only daughter of Seth Dinanath. Kiran is a lovely woman at nineteen. Looking at Shamim with her heavy busts, Linlithgow jaw and well-upholstered body, we are inclined to accuse the story-writer of bad mathematics. In adding the years he seems to have missed a clean ten. Kiran, however, is a happy-go-lucky good girl, emotionally bent and fond of poetry On the other hand, Deepak turns out to be a polished scoundrel who has made money a handmaid of his versatile vices.

FARIAD

Producers: *Ranjit Movietone*
Language: *Hindustani*
Story: *Gunvantrai Acharya*
Dialogues & Songs *D.N Madhok*
Cinematography: *G. G. Gogate*
Audiography: *K. V Shah*
Music: *Khemchand Prakash*
Cast: *Ishwarlal, Shamim, Ram Shukul, Mubarak, Nur Jehan & others.*
Released at: *Opera House, Bombay.*
Date of Release: *13th March* 1943.
Director:
JAYANT DESAI

Deepak knows Kiran's weakness for poetry and decides to exploit this with a view to marrying her and ultimately gaining possession of her father's huge wealth.

Quite accidentally he comes across, Kedar, poet and artist, who is too poor to secure recognition from the world. Deepak engages his services to write poems for him which poems he passes as his own while presenting them to Kiran. Kiran is quite impressed and soon agrees to marry Deepak.

Amiya Chakrabarty, the Director of Bombay Talkies, who directed "Basant" so ably.

But all on the quiet Kedar also develops a love-sickness for Kiran and she soon becomes his only sigh. All along Deepak has been leading a merry life of wine and women and finds money for all this through several tricks practised on Seth Dinanath, on his mother and also on his distant father whom he has never seen.

Out in Africa Ramdas makes good and earns millions. With success comes remorse and he soon contacts his wife once again.

Suddenly, with the single obsession of seeing his loving son—who by the way has been sending affectionately wise letters to him, of course, written to order by Kedar—Ramdas returns to India. But when he first meets his dear darling son he finds him in an inebriated condition. In a moment his illusion is shattered and when later on Deepak threatens violence to his own mother, the last cup of hope is shattered to pieces.

Without letting Deepak know his real identity and posing as a friend of his father's, Ramdas goes round with Deepak on his merry-go-round of wine and women. As he discovers Deepak's weakness for ill-

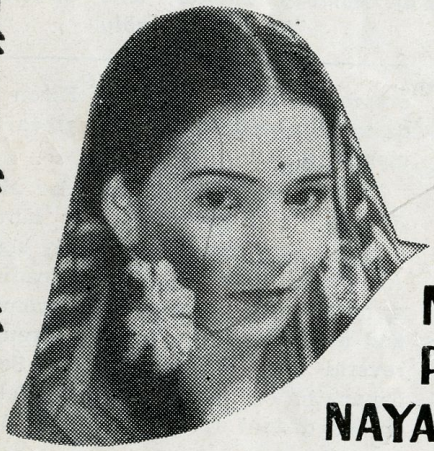
VISHNUDAS

takes pleasure in announcing two forthcoming

KALYAN CHITRA *Pictures*

SAUDAGAR

A C.R. BAJAJ Production



Starring

NAJMA
PRAHLAD
NAYAMPALLY
SHAKIR
S. NAZIR • MANMOHAN
VATSELA KUMTHEKAR ETC.

Story & Direction By

C. R. BAJAJ

Samrat Chandragupta

A (KG) PRODUCTION

"There shall, in the years to come, be other Alexanders and other Salecuses to ravage and to plunder—but the Spirit of Freedom born today—shall also live again and then—who knows?"

Story & Direction By

KRISHNA GOPAL

कल्याण चित्र

Address: **KALYAN CHITRA**

38/40 Churchgate Street, Fort, Bombay.

gotten money, his heart becomes sour with stark disappointment.

After the first night of merry-go-round, Deepak in attempting to steal Ramdas' purse is chastised by his father. Quick in action, Deepak stabs Ramdas and takes the purse away leaving his father in a pool of blood.

This is almost on the eve of his marriage with Kiran. Kiran though she had discovered that she is in love with Kedar, yet circumstances lead her to the altar with Deepak.

Deepak soon manages to plant the crime on Kedar and Kedar is arrested. Ramdas, however, recovers in the hospital and on the wedding day accuses his own son of the crime and through several emotions the climax is soon reached resulting in the arrest of Deepak and the acquittal and wedding of Kedar with Kiran.

It ends well and a wayward son meets his due punishment.

Thus ends a good story idea very poorly developed.

MADHOK'S MANHANDLING

The production values are far from satisfactory. One of the key situations of the story is Kiran's love of rare poetry This rare poetry has to be supplied in the picture by poet-artist Kedar. What Kedar, however, presents from time to time is damnably poor poetry written by D. N. Madhok. In one particular scene where Kedar sings his own composition before an assembly of guests and exposes Deepak as a pretender, the poetry which he recites and on which a major situation turns emotionally, is so damn poor in words and tune that instead of thrilling the audience, Kedar makes a pitiable impression. Thanks both to Madhok, the lyric writer and Khemchand, the music director.

A strange and probably coincidental similarity between song No 6 of 'Fariad' and song No. 2 of 'Sharda' also points to the strict limitations of Madhok's talent in writing screen lyrics. For both the pictures Madhok wrote the lyrics.

The song in 'Fariad' goes as follows: "Rasiya Aa Aaja Rasiya; Is Dilko Qarar Aye" (रसिया आ–आजा रसिया । इस दिल को–करार आये)

The song in 'Sharda' reads as follows: "Balam Aa, Aa, Balam; More Manmen uthe uchale" (बालम आ–आ बालम । मोरे मनमें उठे उछाले)

Strangely enough the musical tunes of both the songs are almost the same. 'Fariad' was produced much earlier than 'Sharda', but it was not released earlier. 'Sharda' took the screen earlier. During the production of 'Sharda', Madhok left Ranjit and joined Kardar Productions. Do all these circumstances explain the strange coincidence of a close similarity between the metre and the tunes of the two songs?

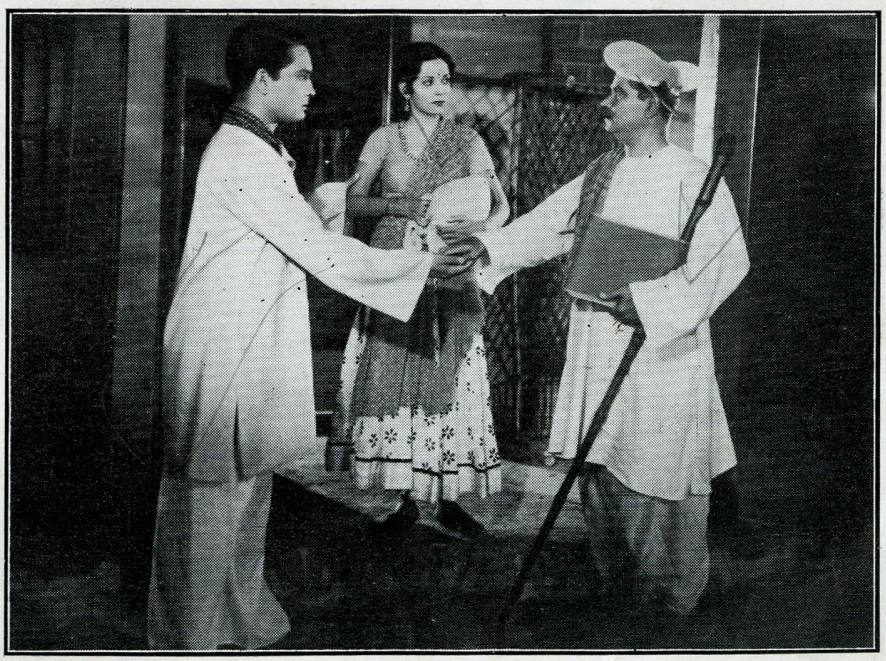
Madhok's song compositions in 'Fariad' present the most ridiculous combination of the sublime and the ridiculous, of Hindi and Urdu, of Persian and Dehati languages.

In all the nine songs which Madhok wrote we liked only one line in song No. 3. "Rum Zum Rum Zum Ki Boli men dena unko gali" (रुम झुम–रुम झुम की बोली में देना उनको गाली)

Here is a very ornamentally expressed sentiment and written in a style that does justice to Madhok's previous reputation. Has Madhok gone stale now?

Coming to the dialogues of the picture we find Madhok again blundering badly These Urdu writers should really not dabble with Hindi words, of which they seem to know precious little. They commit ridiculous mistakes in genders.

Madhok makes Kiran say to Kaviraj as follows: "Kaviraj aap Kavi nahi Kavita hai" (कविराज आप कवि नहीं कविता हैं) Here Kaviraj who is a male is compared with "Kavita" which is a feminine gender. A wrong analogy altogether. The Kaviraj is also made to say at another place "Atma jata Hai" (आत्मा जाता है) Now "Atma" in Hindi is usually used in a feminine sense and the sentence should have been "Atma Jati Hai" (आत्मा जाती है) There are many such mistakes throughout the picture. We are only pointing out two to prove that people who know one language well should not dabble in another unless they know it equally well.



Supposed to be an intense situation from "Rekha" a Ramnik Production.

SHOBHANA SAMARTH

AND

MOTILAL

INTERPRET A NEW SLANT
ON MODERN SOCIETY
IN

INDIAN ART PICTURES'

VIJAY-LAXMI

A SMART, SNAPPY,
TOPICAL SOCIAL

WITH

YASHODHARA KATJU,
David, Gope, Lila Misra and others

Produced
BY
J. S. CASSHYAP

Directed
BY
KISHORE SHARMA

INDIAN ART PICTURES
Ravi Lodge,
34 Warden Rd.
BOMBAY—28

Also Under Production

ANGOORI

starring
Kaushalya & Ullhas

WORLD RIGHTS
WITH
EVERGREEN PICTURES
NEW QUEENS RD. BOMBAY 4

GANDHI STUDIO

NORTH INDIA AGENTS:

Messrs. DESAI & Co., Lahore and Delhi.

Shahu Modak and Kusum Deshpande in a social story of Navyug called "Ladhai-ke-Baad".

The music of Khemchand Prakash is unsuitable, unattractive and unenterprising. While photography is pretty good, the sound is rather carelessly recorded at places.

SHAMIM FAILS

Coming to the artistes we find two girls at the young age of 19. Kiran is 19 and obviously her friend Lila must also be thereabouts. Imagine Shamim and Nur Jehan being taken as just nineteen. Tell us another Jayant Desai. If there are initial difficulties in casting due to circumstances prevalent in the industry, why specify the age at all. Let the girls look what they are.

Shamim as 'Kiran' gives a very poor performance. Her face and figure has gained weight all round and at certain angles her jaw acquires the unmistakable Linlithgow touch and one feels that she is holding in her mouth a bunch of teeth all in one place. Her beautiful eyes were never much known on the screen for radiating any deeper emotions and in this particular picture they look like shining glass beads heartlessly fixed in beautiful sockets.

Ishwarlal gives his usual good work as poet-artist Kedar.

Mubarak acquits himself remarkably well as Ramdas, both young and old. In his old age portrayal Mubarak almost lives the role—almost, because in the dancing girl's house his action seemed rather affected and in parts exaggerated.

The best performance is given by Rama Shukul in the free-and-easy and gay role of 'Deepak' Rama's work is a distinctive highlight of the picture. Never before has Rama Shukul acted his part so well. Rama gives a distinct personality to the role of 'Deepak' and easily establishes a standard for such roles

Alaknanda's dances looked silly in the extreme.

In fine, though 'Fariad' is not exactly a boring picture, it could have been a better one had the story been developed on the right lines and directed with a bit more of common sense.

JUST IMAGINE

The present market price of paper used for "filmindia" is Rs. 3|- per lb. Weigh your copy and if it is over ½ lb. in weight, remember you are getting Rs. 1-10-0 actually in mere paper. Add to this the cost of illustrations, editing and organising and calculate the value you are getting for the price you pay.

Hansa Wadkar plays the heroine in "Apna Paraya", a social picture of National Studios.

See the winner of Hearts
ASHOK KUMAR
In association with
SITARA
VEENA
KUMAR
YAKUB
Bring the grand
Majestic yet serene
Domestic life of the U.P.NAWABS.
in
MEHBOOB Production's
1st Proud Presentation -
"NAJMA"
A MOSLEM SOCIAL
Directed by ~ MEHBOOB
Whose name spells Perfect Pictures
MEHBOOB PRODUCTIONS ~
Tardeo. Bombay ~ 7.

'Gora Kumbhar' Secures Unique Popularity

Fine Acting All Round

GORA KUMBHAR

Producers:	*Chhaya Films*
Language:	*Marathi*
Story and Dialogues:	*S. A. Shukla*
Music:	*D. Koregaonkar*
Photography:	*U Jagtap*
Sound:	*Gandhi & Pandya*
Cast:	*Lalita Pawar, Baburao Mahindrakar, Shakuntala, Ratnamala & others.*
Released at:	*Super Talkies, Bombay.*
Date of Release:	*18th Dec. 1942.*

Director:
ANAND KUMAR

In this god-stricken land, where religion has become a national industry, lives of saints with their inevitable chain of miracles, have always drawn large crowds of blind devotees be it to a stage or to the screen.

While the country needs, in this present industrial age, progressive themes which would throw a searching spot-light on the social maladjustment of our present-day life, several Indian producers keep on giving us at frequent intervals pictures of by-gone saints, leaving the problems of the present-day sinners severely alone To the rationalist mind, the story of a miracle-mongering saint always presents a reactionary impression and yet, pictures like 'Gora Kumbhar' have one relieving feature, that, for the moment, the sinner of the present world is lulled into a devotional coma and his inherent religious susceptibilities come to the surface at least momentarily Whether this phenomenon of the mind is likely to do any lasting good to the spectator or not, will always remain a debatable point with the rationalist mind. One thing however remains certain, that the devotionally inclined mind enjoys thoroughly a picture of this type and in its utterly blind faith refuses to seek a reasonable explanation of the miracles manoeuvred by the saints of yore. The large number of crowds which attends these pictures is still perhaps some justification for their production.

SAID WITH PRAYERS

Coming to the actual story of the picture, it relates to a devotee of God called Gora who was a potter by profession. While prosecuting his daily routine of life, as a potter, he punctuates his life with the name of the Lord, taken in the spirit of a reverent prayer

Very soon, Gora the potter is recognized as a sincere devotee of the Lord and people flock to him in hundreds to hear his lyrical prayers in praise of Divinity

Like the lot of other saints, Gora also excites jealousies from the upper classes who try their level best to run him down and ridicule him at every turn.

Gora's intense devotion to God brings him in such a tune with the Infinite that as a family man, he becomes merely a source of complete annoyance to his devoted wife, Santu Bai.

Gora loses all interest in earthly attempts to butter his bread and Santu Bai has many a quarrel with her husband making his devotion for the Lord as a main grievance God has blessed him with a lovely little child—a baby f two years. Gora is indebted to the local headman of the village and when the headman, incited by his shrewish wife demands immediate return of the loan, Gora decides to work hard, under the goading of his wife to pay off the loan.

While doing this, he is suddenly reminded of his Lord and bursts into a lyrical prayer as he tramples upon the clay for his pot making He is so much lost in his spiritual flight that he is not even conscious when he tramples upon his own child and buries its body in the mass of wet clay

Gora is soon accused of murder, but with the help of his wife he manages to remain free A quarrel between the husband and the wife soon estranges them and Gora decides to become a celibate. Realising the frustration of their lives, Santu Bai gets her own sister married to Gora, but Gora's oath of celibacy remains inflexible and when the two women make an aggressive approach towards him and Gora touches them in his sleep, he wakes up with utter remorse and as a penance cuts off his own sinful hands which broke his penace.

THE LORD APPEARS

From here onwards, Gora leads a martyr's life and his house and belongings are soon put under the hammer by the headman of the village At this stage, the Lord makes an appearance in the shape of Vithu, the potter, and accompanied by Rukhmai, he buys up Gora's house and lives in the household with Gora and his family, doing all the odd jobs of the home.

After this begins a series of miracles which usually end in vindicating the faith of the blind followers of Divinity Through one acid test to another, Gora passes till the Lord gives His blessings by appearing before him in all His divine glory. His cut-off hands are restored, his dead child comes back to life, he is relieved of his vow of celibacy and the Lord enjoins upon him the necessity of reaching spiritual salvation through the duties of home-making.

Thus ends the story of one more saint of Maharashtra which province with all its well-advertised crowd of saints still leads in possessing the largest quota of intellectual sinners, despite all the preachings and sermons, all the lyrics and prayers, all the wisdom and philosophies bequeathed to it through ages.

PRAISE TO ANAND KUMAR

The production values of the picture are poor, but so was the producing company which functioned under great hardships, produced one picture and died.

We are therefore inclined to overlook the defects of photography and sound.

Save Your Breath - You'll Be Talking!

Its Tops in Entertainment

Music Story

United Films'

NAI ZINDAGI

Directed by: S. KHALIL
Produced by: S. MURAD
Music: VASANT KUMAR
Camera: E. M. GILANI
Sound: S. NAIR

THE UNITED FILMS
Jyoti Studios, Kennedy Bridge, Bombay.

FACTS and FIGURES

that SPEAK VOLUMES
for its SUCCESS!!!

Delhi	**9th Week**	**(Running)**
Calcutta	**16th Week**	**(„)**
Bangalore	**6th Week**	**(„)**
Karachi	**20 Weeks**	

Such Is The Story of The Sensational Success of

SUNRISE PICTURES'

Ghar Sansar

with

SARDAR AKHTAR

Mazharkhan - Kajjan - Nazir

Director: **V. M. VYAS**
Author: **M. G. DAVE**

Now running at

NOVELTY

TALKIES ... Bombay

★

Released through

Advance Film Exchange

Kisan Mahal - Tribhuvan Road, BOMBAY-4

Coming to the story proper, the early scenes prove a bit boring, but later on the sequences travel fast and gather in their wake a lot of drama and emotion—at places intensely human and moving.

There are a lot of tear-gas situations which smart the eyes and squeeze the heart of its emotions It is in these parts that the devotionally minded people of this god-stricken country love to spend their tears feeling perhaps that with the tears passing out, the burden of sin on their conscience is considerably lightened. Incidentally, these tears bring the audience back again to weep once more, as weeping is a national epidemic in this country—be it for devotion, for politics, for home or for a child.

Director Anand Kumar, considering that this was his maiden attempt, can be said to have done his work very well He has taken the maximum out of his characters and if he had only written his photo-script more carefully, keeping in mind the dramatic demands of the situations, 'Gora Kumbhar' would have perhaps become an immortal document of higher human emotions.

Among the artistes Lalita Pawar has acquitted herself remarkably well in the role of 'Santu Bai' She provides the sceptical relief to the devotional presentation of the saint, and as such the sharp contrast between the two characters has been well brought out, balancing the drama well all throughout.

In the shrewish role of 'Howshi', Shakuntala, a new appearance on the screen, makes a wonderfully effective impression and provides the necessary foil to show out the virtue of the home-loving, simple-minded women of the villages

The only slight disappointment in characterization was Baburao Mahindrakar in the title role of 'Gora Kumbhar' While he looked quiet and vegetarian enough as a saint, his voice which used to burst out so often into lyrical praise of the Lord, lacked the ring of sincerity and devotion which alone can make divine melody effective

The music of the picture is far far from satisfactory, purely from the musical point of view But to the blind devotees of the Lord, who are incidentally also deaf like the Lord Himself, when a lyrical prayer is sung even by the most unmusical person, it travels t heaven on the wings of divine music. It seems that because of the bad music of Gora Kumbhar, even the Lord took his own time coming down to the earth with the result that the devotee had to pass through more acid tests than necessary We blame Music-Director Koregaonkar for this.

In conclusion, we are glad to report that with all its faults, 'Gora Kumbhar' is a confirmed success at the box-offices. The pity of the success is that those who slaved and sweated for it, are not getting their reward and their souls are still stinking in the sweat of love's labour lost.

EASTERN PICTURES

present

a 'feast' of Mirth, Melody & Music

A LAUGH RIOT!

Starring:

MAYA BANERJEE & JAYANT

with

AGHA, RAJNIKANT, SHOBHA, SHAKIR, BADRI PRASAD, GULAB, SHANTA.

Produced by: **R. S. LAKHANI**

Directed by: **M. NAZIR, (Ajmeri)**

Music: **VASANT KUMAR**

OUR NEXT

BHAI

BOOKINGS

BOMBAY, C.P., C.I., SOUTH & BENGAL — **CALCUTTA FILM EXCHANGE**

NORTHERN INDIA — **INDIA FILM BUREAU**

SIND & BALUCHISTAN — **SIND FILM DISTRIBUTING CO.**

MEHER TALKIES DISTRIBUTORS'

MAIDEN MOVIE MARVEL

"SAHELI"

(Producers: STAR PRODUCTIONS)

Novel in Conception

Thrilling Drama of Subtle Human Emotions, Designed to fulfil a long-felt need for Purposeful Entertainment.

Starring:

RATANBAI & PAHARI SANYAL

with

PRAMILLA, YAKUB, SHAH ZADI ('Jhoola' fame) and an array of other talented artistes

Novel in Execution

Directed by: **YUSUF**

ALL-INDIA PREMIERE AT THE **IMPERIAL CINEMA,** Lamington Rd., After **'JAWAB'**

Our Next — **BHALAI** **—Silver Films' Superb Hit Awaiting Release**

(Featuring PRITHVIRAJ & SITARA — Director: NAZIR

For Bookings: **MEHER TALKIES DISTRIBUTORS**

Tinwala Bldg., Tribhuvan Road, Bombay-4.

SHALIMAR PICTURES (Bombay)

Producer W. Z. Ahmed spends more time running down to Bombay for securing raw stock than in actually shooting his picture. The present picture under production is called 'Prem Sangeet' and it is said that the story is based on comic foundations which are going to rock the audiences through a hilarious laughter. Featuring Neena and Jairaj, the picture will be ready in the first week of April and is also likely to be screened in the city very shortly.

Another picture which is on the sets at the Shalimar Studios is called 'Mun-ki-jeet'. It also features Neena, but she has a different leading man this time by the name of Shyam.

BOMBAY TALKIES (Bombay)

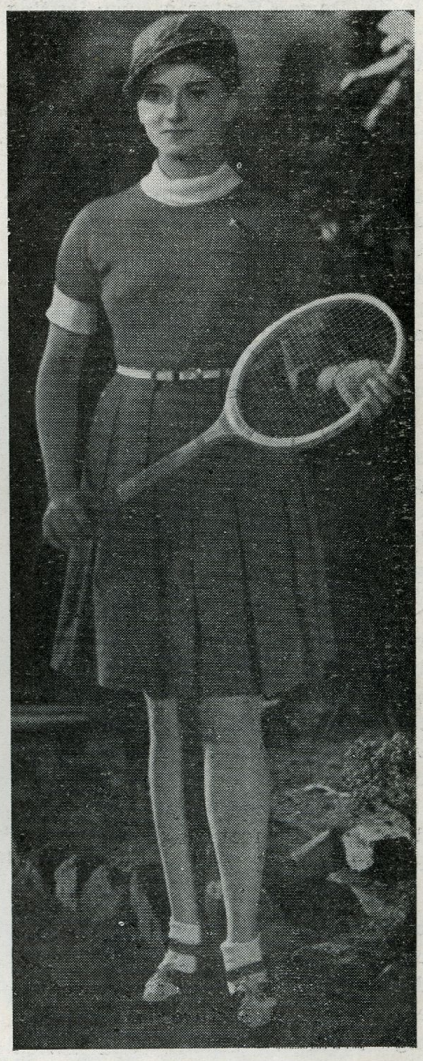
Mrs. Devika Rani Rai seems to be taking a pretty time getting into her old stride. While the script work of a new picture is ready, she is on the hunt for new talent and it is likely that Jairaj may be taken as the leading man for her new picture. The entire studio is being reorganised now and all traces of the previous management are being scrupulously removed.

RAJKAMAL KALAMANDIR (Bombay)

Making his wife the heroine of his classic picture 'Shakuntala', Producer-director Shantaram is spending more time fussing round his own wife in the green and charming atmosphere of the traditional 'Latakunj' of Kalidas. The little deer in the picture watches the affectionate antics of our modern seasoned lover with a question in its beautiful eyes. Friends wonder whether Shantaram has fallen in love with his own wife all over again, seeing her in the new incarnation of Shakuntala. So beautiful does Jayashree look as "Shakuntala" that friends and critics unanimously consider her to be the ideal for the role.

We have however a sharp difference where Shakuntala's screen partner is concerned. We refer to Chandramohan in the role of Dushyant—stocky, heavy, and with eyes that will scare away any girl with a female heart—and we still feel that whatever Shantaram may do with all his art, he will still, in our opinion, remain a mis-cast for the role. A lot of shooting has been done of this picture already and it is rumoured that right from the sets of 'Shakuntala' Jayashree will walk straight into a maternity hospital awaiting a happy family event. It is therefore possible that both the

The thundering success of "Avishar" a Bengali talkie, is almost a personal triumph of Padma Devi who has taken the stellar responsibility.



You see more of Sabita in 'Fashion' and as you have never seen her before. It is a Fazli picture nearing completion.

Shantaram productions may thus be synchronized in release. Shantaram fans may send their good wishes now when there is time at Rajkamal Kalamandir Parel, Bombay.

Another picture which will be going on the floor very shortly is a devotional subject mainly designed for the blind followers of our invisible God and called 'Bhaktiki Bagia' or 'Mali' This picture will feature Master Krishnarao, a musician by profession and an actor in spare time. And Krishnarao seems to be quite confident of the role he is going to play and he has already started talking a lot about it.

On the quiet, in the intoxicating atmosphere of the Cricket Club of India, Dewan Sharar is busy writing 'Swarga' as Shantaram's next directorial assignment.

FAZLI BROTHERS (Bombay)

Surrounded by the halo of his own achievement in having secured 'three great stars', Chandramohan, Sabita and Sardar Akhtar, Producer-director Hasnain moves about in sharkskin suits quietly satisfied with the progress of his new picture 'Fashion', a social story designed to throw new light on our present day conditions of life.

All on the quiet S. Fazli, the younger Fazli of the two, is preparing for another social story called 'Bhai Bahen' which will go on the sets almost immediately.

SWASTIK INDIA (Bombay)

Mr. Pandya, with the help of the rich experience he got in production and distribution of pictures while working in the Sagar Movietone, has been able to secure some very nice pictures for this distribution office. One of these is 'Ishara' produced by D.R.D. Productions and featuring Swarnalata, Prithviraj, and Suraiya.

Another picture with this distribution office which will be released on the screen very shortly is 'Badalti Duniya', a social story produced by Murari Pictures and featuring Mumtaz Shanti and Trilok Kapoor.

WADIA MOVIETONE (Bombay)

"Shobha", a social story featuring Shobhana Samarth and directed by her husband Kumar Sen Samarth was well received by intellectual audiences in Delhi and Poona. Others, however, didn't seem to like the intelligent theme of the picture with the result that as a crowd catcher this picture is not reported to have become successful. Whatever that be, a good picture is bound to pay its way in these times and we hope that Mr. Jamshed Wadia, Member of the British Empire, does not give up the noble attempt of producing sensible pictures which attempt he has begun so late in life.

Another picture which he has got ready for release is called 'Ankh-ki-Sharm', the story of which has been written by that well-known writer Pandit Indra. The very name of the picture is such an attractive proposition that people say that this well-known writer was paid more because of the name than because of the contents of the picture. However, the picture features Prithviraj and Kaushalya and we shall wait till it is released on the screen to give our criticism of the story which, incidentally, is the first important story of Pandit Indra coming to the screen.

All along, the new Member of the British Empire has been telling us about this second venture in producing a picture with English dialogue. We are still waiting for him to do so, and we would like to know when the picture would actually take the floor.

INDIA FILM CIRCUIT (Bombay)

Under the captaincy of young Mr. Abdulla this distribution office has been steadily making progress and thereby making its presence felt in distribution and exhibition circles. The latest picture which they have released is called 'Kaljug' featuring Nazir, Sitara and Anuradha, and produced by Hind Pictures of Bombay.

MOTION PICTURES (Bombay)

This is a new production company and it is reported that Veena has something to do with it in the way of finance.

Their first picture is called "Kahani" and it is a social story featuring Veena and many others.

The second picture which they have scheduled for production is called 'Chand Bibi' which will naturally be a historical drama of absorbing human interest.

SILVER FILMS (Bombay)

Producer Kumar is reported to have completed his second picture 'Bhalai' which is a social story fea-

Kishore Sahu and Protima Dasgupta collect a good sized crowd in "Raja" a Purnima picture.

turing Prithviraj, Sitara, Kumar and others. The picture is directed by Mr. Nazir of Hind Pictures and is reported to have become a dynamic document of human emotions.

ASIATIC PICTURES (Bombay)

'Yad', the maiden production of Asiatic Pictures, has had a good reception from discriminating audiences in the city. The picture has given a good start to the company from a cultural point of view and Mazhar Khan is expected to go one better in his next directorial assignment.

The next picture of the company is a social story written by Mr A. Bhasker Rao.

RAJA MOVIETONE (Bombay)

Producer-director Zahur Raja with lofty idealism as his only companion in life has just completed 'Mazaq', a social story which promises to be a hilarious comedy.

The next picture that will go on the sets is called 'Miaon' which, again, will be directed by Zahur Raja himself.

KIRTI PICTURES (Bombay)

'Rahat' a social story is reported to have been completed and is now awaiting release in the city Still another story which has been completed is called 'Ashirwad.'

One production unit of this company will be shortly proceeding to Kolhapur for shooting certain sequences of a mythological spectacle called 'Parashuram' This picture is being directed by Mr. Ramnik Desai.

ROYAL FILM CIRCUIT

After a lot of pain and labour and tons of moral support given by Mr. V R. Mehta, that mythological marathon called 'Mahatma Vidur' has been completed and will shortly come to the screen at the Majestic Cinema in Bombay.

Featuring Vishnupant Pagnis and Durga Khote, the picture is expected to be a spectacular success at the box-offices.

NEW HUNS PICTURES (Bombay)

Producer Baburao Pendharkar seems to be taking an extra interest in the present picture 'Nagad Narayan', which is a social comedy written and directed by Vishram Bedekar Unkind friends say that the main reason for Baburao Pendharkar's special interest in the production happens to be Lila Desai who is reported to have given an extraordinarily good performance in the Hindi version of the picture. This picture is expected to be completed by the end of April and will come to the screen at the Swastik Talkies Bombay immediately thereafter.

NAVYUG CHITRAPAT (Poona)

A number of pictures are under production at their studios in Poona under the captaincy of Mr Junnarkar. One a social comedy, that has been released at the Central Talkies in Bombay is called 'Pahili Manglagaur' Another one that is under production is called 'Ladai-ke-baad' which features Snehaprabha Pradhan and Shahu Modak.

RANJIT MOVIETONE (Bombay)

This huge factory of motion picture production is continuously working almost day and night under the supervision of Sardar Chandulal Shah.

The pictures that are ready for release are as follows: 'Dhiraj' starring Sitara and Ishwarlal: 'Gauri' starring Prithviraj and Monica. 'Dukh-Sukh' starring Sitara and Rama Shukul, 'Iqrar' starring Madhuri and Motilal. 'Chhoti Ma' starring Khurshid and Prabha: 'Andhera' starring K. C. Dey and Sitara and 'Bansari' starring Ishwarlal and Shamim. Some of these pictures have already been released at other centres in the country

In the city 'Fariad' directed by Jayant Desai has been released at the Royal Opera House where it is reported to have been appreciated by Ranjit fans.

Three spectacular pictures are under production now namely, 'Tansen' featuring Saigal and Khurshid and directed by Jayant Desai,

Uniform
LOVELINESS
Thank goodness for the many lovely faces to be seen, whose beauty Icilma has been keeping fresh since their owners left the school-room. And it won't be long, we hope, before these soft skins and clear complexions will enjoy the constant protection of Icilma again.
Icilma
VANISHING CREAM • COLD CREAM
FACE POWDER • ROUGE CREAM
ICC. 13-440-55
THE ICILMA COMPANY LIMITED, LONDON

the songs of which have been written by Pandit Indra, 'Vish Kanya' featuring Sadhona Bose and Surendra and directed by Kedar Sharma. 'Shankar Parvati' starring Sadhona Bose and directed by Chaturbhuj Doshi, the songs and dialogues of which, are, again, written by Pandit Indra.

KARDAR PRODUCTIONS (Bombay)

When a motion picture producer meets with luck nothing in the world can stop the flow of money falling into his coffers. In this rather unfortunate condition Producer-director Kardar is to be found at present. It is quite likely that the astounding success of 'Sharda' might distort his vision of production for the future. If that happens it will be a tragedy for our motion picture industry because Kardar is one of those very few people in whom art seems to have been inborn. They say that real artists always come out exceedingly well when their pockets are empty Unfortunately for the artist in Kardar, just at present his pockets are bulging with His Majesty's rupee coins collected due to the spectacular success of 'Sharda', which picture is running exceedingly well all over the country

Never did Kardar himself expect that this picture would run so well, but now that it is doing so Kardar is perhaps justified in saying that he had intended the picture to be so astoundingly successful This statement is usually a mythical pride in which producers always indulge after they meet with success.

At the studios, Kardar's two assistants, Sunny and Sadiq, who have now been dubbed as motion picture directors, have now completed 'Namaste', a social story, featuring Protima Dasgupta and Wasti. Another picture that Kardar is shooting and has almost reached half the stage in production is called 'Kanoon', which is a story based on unequality of marriages amongst the Hindus This picture features Mehtab, Ullhas and others, and will be ready for the screen by the end of April. Immediately after these pictures are finished, Producer-director Kardar will take up 'Bindiya'.

PRAKASH PICTURES (Bombay)

'Panghat' which was released at Delhi is reported to have been received exceedingly well and the producers expect it to be as great a success as 'Station Master' The dialogues and songs of the picture are reported to have become a distinctive feature of the story and we are not surprised seeing that they have been written by that cheeky writer Pandit Indra

At the studios they are producing 'Ram Rajya' under the direction of Mr Vijay Bhatt.

CHITRA PRODUCTIONS (Bombay)

Though the first picture of this company 'Kisi-se-na-kahna' has not been released in Bombay yet, Producer Gvalani is reported to have completed his second picture called 'Pratigya' featuring Motilal and Swarnalata. This picture will soon be censored and will await its turn for release in the city We hope that Producer Gvalani now devotes a little more of his attention to releasing his pictures rather than producing them and piling them up

EXCELSIOR FILM EXCHANGE (Bombay)

'Tasveer', an Atre picture, purchased by this distributing company belonging to Lim Bilimoria was released at Delhi and was very much appreciated by the audiences because of its comedy contents. The story is an adaptation of a famous Marathi stage drama and Atre is reported to have made it a modern streamlined comedy. Mr Lim Bilimoria is reported to have returned from Delhi all smiles and his fat face is beaming with delight at the huge success of this picture Very shortly 'Tasveer' will be released in Bombay at the Lamington Talkies and we hope old Lim makes good money in the picture.

POORNIMA PRODUCTIONS (Bombay)

Cynical but smart, Director Kishore Sahu has gone through some anxious time in trying to complete 'Raja', the romance of a cynical artist who lives in the by-ways of life

Taking inspiration from Protima Dasgupta in the main role, Kishore himself has acted the hero and is reported to have made 'Raja' a throbbing tale of human emotions

The producers of this picture expect a lot from the story and even if we don't believe Kishore Sahu who never fails to tell you that his picture is going to be great, seeing the contents of the story we can well forecast that the picture will be appreciated by intellectuals in the country.

In "Vakil Saheb", a Pradeep picture, Madhuri has a light moment with Badri Prasad.

ACHARYA ART PRODUCTIONS (Bombay)

Director N R Acharya has still to complete his second picture 'Age Kadam', a social story of modern life In the picture are seen prominent artistes like Motilal, Anjali Devi and Mubarak

The studio has been sending out some silly studio news regarding Mubarak's habit of smoking, but they fail to realise that no one is interested in what Mubarak does, whether smoking or drinking, and that people would like to know something about the actual progress of the production.

PRADEEP PICTURES (Bombay)

'Vakil Saheb', a social story, featuring Madhuri and Trilok Kapoor has been completed long since and awaiting a theatre for release in the city.

SUPREME FILM DISTRIBUTORS (Bombay)

Director Nitin Bose of Calcutta has been signed down by this firm of distributors to produce a picture in Bombay called 'Paraya Dhan' This picture will feature Lila Desai, Radha Rani from Calcutta and Maya Bannerji.

They have also another picture recently completed and called 'Inkar' produced by Lakshmi Productions. Still another picture under production is called 'Mohabbat' which is fast nearing completion. 'Mohabbat' features Shanta Apte and Pahari Sanyal.

NATIONAL STUDIOS (Bombay)

'Lalaji', a comedy throwing a useful light on our social life is drawing well at the Swastik Talkies and at other places The next picture that will come to the screen is called 'Apna Paraya' featuring Hansa Wadkar and Shahu Modak.

A. B. PRODUCTIONS (Bombay)

This is a new production company which is shooting at the Jyoti Studios and their first picture is called 'Nadan'. It features Nur Jehan and is directed by Mr. Zia Sarhadi.

One distinctive feature of this new company is its association with Mr Husein Beg Mohamed, one of the city multi-millionaires, who has been skirting round the Indian film industry for a long time and who has entered it ultimately as a producer We wish him all luck like his father who turned into gold whatever he touched.

MAHESHWARI PICTURES (Lahore)

With Aruna Devi as the leading sex element in their maiden production, 'Pagli', the producers are making remarkable progress with this picture.

Aruna Devi who comes from Calcutta with a big name as a danseuse is reported to have given some beautiful dances in this picture In fact, 'Pagli' is going to be an 'all-dance-all-song' picture, and the producers expect it to be a great draw at the box-offices when it is completed at the end of next month.

BATRA PRODUCTIONS (Lahore)

This new production company established at Lahore is producing a social picture called 'Papi' Featuring Majnu and Madhuri who are described as 'the biggest star-pair' and supported by Satish Batra, this picture is now in the indoor sets under the direction of Majnu In case people don't know Director Majnu, they would do well to remember the pictures 'Mangti' and 'Nishani' in which he is reported to have shown "his very best genius" whatever that be

ANAND BROTHERS (Bombay)

Pandit Anand Kumar does not get time to come to the city seeing that he is busy in his studios at Goregaon shooting the final sequences of 'Zamin', a picture based on a social theme

By the end of the next month this picture will be completed and Producer-director Anand Kumar will be on the look out for a theatre.

KALYAN CHITRA (Bombay)

With Mr. Vishnudas Pitambardas chaperoning the finance of this company, it is assumed that things will be got going shortly.

The first picture that is scheduled for production is called 'Saudagar' and no sooner this picture goes into the sets preparations will be made for the production of 'Chandragupta'

INDIAN ART PICTURES (Bombay)

'Vijay Lakshmi', a social story written and directed by the Kashyap brothers, is reported to have been completed and will be released in the city immediately a theatre is found The picture features Motilal and Shobhana Samarth, and is expected to give a good account of itself at the box offices

The next picture that is scheduled to be produced is called 'Angoori"

GITANJALI PICTURES (Bombay)

Under the experienced guidance of Mr Anand this new company is producing a maiden picture called 'Sawal' featuring Mumtaz Shanti and Ullhas The story of the picture has been written by Saradindu Bannerji who worked for some time with the Bombay Talkies, while their production is being directed by Mr Niranjan, till recently with the Pancholi Pictures

KAMALROY PICTURES (Bombay)

Mr Raghupat Roy the eighteen-stone producer of motion pictures, the biggest producer in the country living today, has come down to Bombay atlast, and is busy assembling an impressive stellar cast for his maiden production 'Shahenshah Akbar' The story of this picture is written by Dewan Sharar who does not now need any introduction or praise to be spotted by the readers of 'filmindia'. The picture will go into the sets in April with Kumar playing the title role.

Already, distribution and sale offers seem to be pouring in for the provincial rights of this picture which almost everyone expects to be a huge box-office success.

Neither Baburao Patel nor Sushila Rani has anything to do with this picture as has been popularly misunderstood. Both of them have work of their own which pays pretty well without their having to resort to the doubtful prospects of doing film work

MEHBOOB PRODUCTIONS (Bombay)

Producer-director Mehboob has at last reached within sight of the end of his maiden production, "Najma", starring Veena, Ashok Kumar and Kumar Mehboob is reported to have made this picture a very thrilling piece of art and, on our side, we wish him all luck as this time he is all on his own as a producer

RAMNIK PRODUCTIONS (Bombay)

They have completed two pictures called 'Rekha' and 'Dulhan' In the first Lila Chitnis and Harish feature while, in the latter, Yashodhara Katju plays the chief role. Another picture which is half way through is called 'Kavita' featuring Lila Chitnis and Ashok Kumar They have many more plans, and they call them ambitious, but when these plans take a definite shape we shall report again.

KAMAL PICTURES (Bombay)

'Duniya Diwani', their maiden production is lying ready for release. The producers are trying their level best to secure a suitable theatre for the picture.

The new picture that will shortly go into production is called' Subh-O-Sham'

UNITED FILMS (Bombay)

'Nai Zindagi', their maiden production is very fast nearing completion Punctuating their story with laughs and tears, they claim to have given a dynamic picture on the life of a man in search of new thrills. The picture features Sheikh Mukhtar, Anis and Yakub and will be soon completed by Director S. Khalil.

STAR PRODUCTIONS (Bombay)

'Saheli', the maiden production is scheduled to be released very shortly.

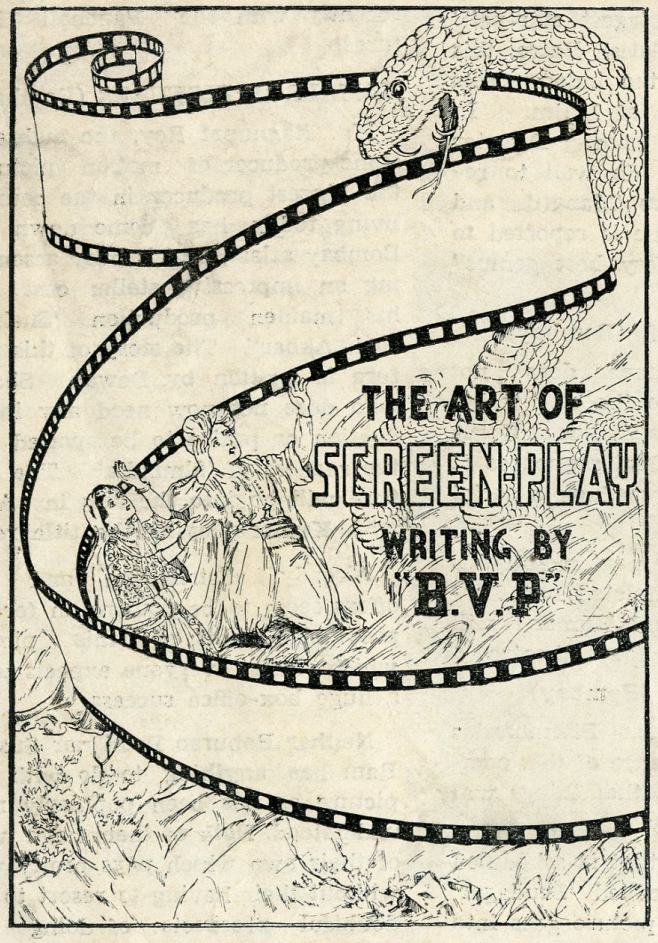
Producer Ratanbai is now busy with 'Dasi', another social story, featuring herself and Sulochana.

EASTERN PICTURES (Bombay)

The Calcutta Film Exchange are reported to have secured the distribution rights of Bombay, C.P., C.I., South and Bengal of 'Dawat' a social story written and directed by Mr M Nazir They are preparing a very ambitious programme for the production of two more pictures during the year

MEHER TALKIE DISTRIBUTORS (Bombay)

This new firm of distributors is reported to have secured the distribution rights of 'Saheli' produced by Star Productions and 'Bhalai' produced by Silver Films. Arrangements are being made to release these two pictures as early as possible in the city And backed by very good finance, the proprietor will shortly make a bold bid for pictures produced by Bombay Talkies and Pancholi Art Productions. He will need plenty of luck, in addition to finance, to succeed.



AT LAST

THE BOOK OF THE HOUR !!

Contains a complete SCREENPLAY of the well known story, SINDBAD THE SAILOR, besides rules, hints, instructions etc., necessary for writing SCREENPLAYS

Price Rs. 3/- Registered postage extra.

Limited copies printed : Will be ready shortly : Book your copy by remitting ONE RUPEE as advance, either by M.O., or by P.O. to :

THE GOLDEN PRINTING WORKS, COTTONPET, BANGALORE CITY.

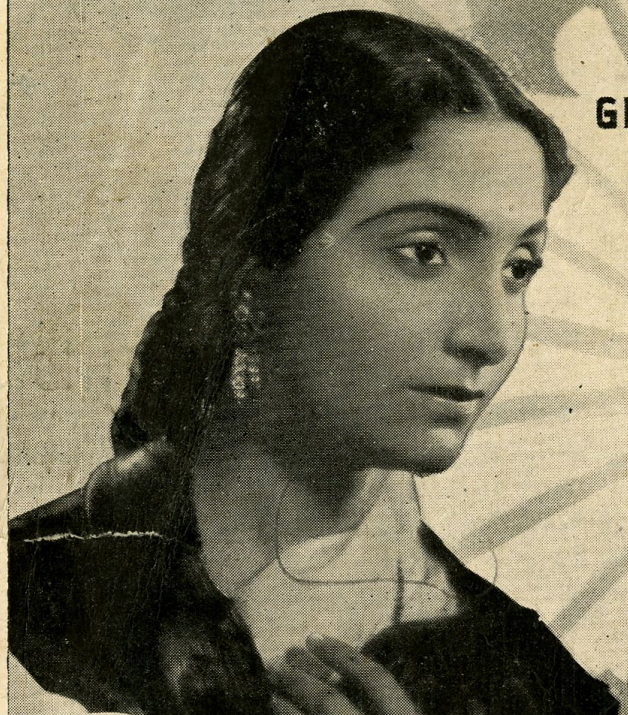
By 'B.V.P.', the author of YARNS FROM INDIAN HISTORY

Printed by Baburao Patel at the New Jack Printing Works, 75, Apollo Street, and published by him for "filmindia" Publications Ltd., from 55, Phirozeshah Mehta Road, Fort, Bombay

For the Glorification of Humanity

Comes

INDIA'S
GREATEST PREACHER
OF
HUMANITY



PARASHURAM

FEATURING:

PRITHVIRAJ
LEELA (OF 'PRABHAT' FAME)
B.NANDREKAR
URMILLA
PREMI-CHITRAMALA
GITA SIRDESAI
and 1001 others

MUSIC: K.DATTA

A NAVIN PICTURE
PRODUCED BY
P.B.ZAVERI

DIRECTOR: RAMNIK DESAI
DIALOGUES: PT BETAB
ART DIRECTION: BABURAO PAINTER
PRODUCED AT
PRABHAKER STUDIOS, KOLHAPUR

A KIRTI RELEASE NAVIN PICTURES-BELLASIS RD. BOMBAY 8

ALL - INDIA DISTRIBUTION: **SUPREME FILM DISTRIBUTORS**
MAIN ROAD — DADAR — BOMBAY.

Ranjit

PRESENTS

Starring

ISHWARLAL

SHAMIM

MUBARAK

NOORJAHAN

RAMA SHUKUL

FARIAD

Directed by

JAYANT DESAI

فریاد

फरियाद

A GLORIOUS TALE OF INDIAN WOMANHOOD THAT WILL REACH THE HIDDEN RECESSES OF YOUR HEART

DRAWING CROWDED HOUSES AT OPERA HOUSE